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Mel Bay Presents

THE COMPLETE WORKS OF

Agustín Barrios Mangoré

VOL. 1

by

Richard "Rico" Stover

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Mel Bay Presents

THE COMPLETE WORKS OF
Agustín Barrios Mangoré
VOL. 1

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Agustín Barrios Mangoré (1885-1944)

Agustín Pío Barrios was born in southern Paraguay in the rural town of San Juan Bautista de las Misiones on May 5, 1885 into a large family of seven boys where music, literature and drama were held in high esteem. Though he completed only two years of high school, Barrios was one of those naturally gifted beings who could draw, play music and write poetry with uncommon ability. He was fortunate in that he studied guitar with a formally schooled Paraguayan guitarist who had lived in Buenos Aires, Gustavo Sosa Escalada (1877-1943), who taught young Barrios the Sor and Aguado guitar methods.

When he was 25 years old, Barrios left his native Paraguay and journeyed to Buenos Aires, Argentina. From 1910 to 1930 he lived in Argentina, Uruguay and Brazil, earning his living as a concert guitarist. He never returned to his native Paraguay except for a few extended visits during the mid 1920s. He was constantly on the move and eventually visited 18 Latin American countries. For this reason, he is considered a true pioneer of the concert guitar in Iberoamerica and certainly the first genuinely Pan-American concert artist. From 1930 till 1934 he changed his name and manner of presentation, becoming "Chief Nitsuga Mangoré, the Pagannini of the Guitar from the jungles of Paraguay". During the last years of his life he reconciled this stage identity with his given name, calling himself Agustín Barrios Mangoré.

Barrios was a gifted virtuoso of the guitar and a talented composer—a potent combination that resulted in the creation of compositions that are considered by many to be the best works ever written for the instrument. The majority of his music he left either in the form of handwritten manuscripts dispersed throughout Latin America or on the numerous 78 rpm recordings he did from 1914 to 1929. The manuscripts and the recordings are the principal sources for his music (he formally published only nine works). In 1935 Barrios lived in Germany, but returned to South America the following year. Sadly, he never achieved the success that he deserved and he died in 1944 at the age of 59 in the Central American nation of El Salvador, in humble circumstances and forgotten.

Barrios' music is eclectic, drawing from classical, popular and folkoric sources. He admired all the great classical composers, with particular predilection for Bach, Beethoven and Chopin. A gifted virtuoso, his technical facility combined with his creative talent enabled him to compose works with memorable, appealing melodies, rich in harmonic content with frequent modulation to neighboring keys, displaying a singular approach to the voicing of chords in a variety of musical forms (theme and variations, preludes, etudes, character pieces, waltzes, minuets, mazurkas, tangos, folk songs, etc.). The legacy of Barrios is one of the most important and outstanding contributions ever made to the classic guitar, and it is with great pride that Mel Bay Publications offers here for the first time in one edition the collected works of Agustín Barrios Mangoré.

Acknowledgements

Over the last thirty years many people have given me their unrelenting support. First, I wish to thank Hank Wolfe for all his kind help. And to my mother Lois Stover, my wife, Rebecca Stover and my brother David Stover, a special thank you.

In addition, my sincere gratitude to Ronoel Simões of Sao Paulo, Brazil, for having collected (and for making available) the recordings of Barrios. As regards the procurement of mansucripts, I am greatly indebted to Dr. Carlos Payés of El Salvador; Don Sila Godoy, Jacinto Mateaiuda, Berta Rojas and Jorge Grossbrown of Paraguay; Abel Carlevaro and Eduardo Fernandez from Uruguay; René Andrino, Cortés Andrino, Dr. Roberto Bracamonte, Dr. Rafael Antonio Carballo, Benjamín Cisneros, José Cándido Morales, Jesus Quiroga, Ruben Urquilla and Manuel Urrutia from El Salvador; Juan de Dios Trejos and Dinora Bolandi from Costa Rica.

As regards the phonograph recordings, a very special thank you to Chris Dumigan of Great Britain, whose work is greatly appreciated; also to Jason Waldron of Australia and Edmar Fenicio of Brazil.

My sincere thanks to Steve Siktberg for the excellent engravings.

Lastly, I wish to thank Bill Bay of Mel Bay Publications, Inc. for his enthusiasm, dedication and patience in the creation of this new edition of the music of Agustín Barrios Mangoré.

Foreword

The subject of Agustín Barrios Mangoré has loomed very large in my life. Over forty years ago I first heard the name. My involvement with and admiration for his music led me to investigate profoundly his amazing life. In the course of the 25 years that have passed since my initial publications of Barrios, a great deal more music and information has surfaced (thanks to numerous original manuscripts that have been consulted and the fact that his phonograph recordings have all been transcribed to staff notation). Consequently, a newer, more sophisticated edition of his works is warranted. This edition is the product of numerous investigatory fieldtrips to Latin America resulting in hundreds of hours of analytical work to arrive at what is the most thorough and articulate presentation of the musical legacy of Agustín Barrios Mangoré ever to appear. It has taken me three decades of investigation to accumulate the resources necessary for the realization of this collection.

The Complete Works of Barrios from Mel Bay Publications features 112 original works, many of which have been corrected from the versions that appeared in previous editions. In those instances where multiple versions of a work have been found, a detailed, measure by measure comparative analysis is offered of all the different variations Barrios created (see the *Critical Notes* in Volume II).

It is very possible that more, heretofore unknown works by Barrios will be found in the future. I know of four works in Uruguay that I could not obtain: *Grano de Arena*, *Leyenda Guaraní*, *Rancho Quemado* (estilo) and *Romanza de la India Muerta*. There may be a tremolo piece in El Salvador called *Trinos en el Jardín* and a work titled *Variations on a Theme of Schubert*. An unidentified source in Texas states that he has *Bicho Feo* and a work titled *Ilusión de Amor*. All of which may or may not be true, but until people open up and share what they purportedly have, the reality of such musical treasures remains pure conjecture.

Nonetheless, we do have a significant body of works from one of the greatest talents the guitar has ever known. It is my hope that guitarists and composers the world over will find this new edition enlightening, informative, inspirational and a source of great pleasure. Barrios would no doubt have wanted it that way. Viva Barrios!

Rico Stover

The Complete Works of Barrios from Mel Bay Publications contains 112 original works and is the first edition of Barrios' music based on all available sources: manuscripts, phonograph recordings and published editions (pre 1970's). Because there are numerous sources for a great many of his works, Barrios' catalogue is complicated and begs for clarification.

The Sources

Manuscripts:

1) those written by Barrios
2) those written by others

A great number of manuscripts collected over the years are not in Barrios' hand. But a significant number are. The manuscripts in Barrios' own hand come primarily from Uruguay from the private collection of Martín Borda y Pagola (Barrios' good friend and supporter) and from the collection of Luís Pasquet in Salto, Uruguay. Manuscripts have also been located in Central America, primarily in El Salvador. Original manuscripts in Barrios' hand have been located for fifty one of the works contained in this collection.

All manuscripts of Barrios' music can be classified as follows:

category one: manuscripts in Barrios' hand done with meticulous detail and often elegant calligraphy

category two: in Barrios' own hand but done with less care and detail

category three: manuscripts in Barrios' own hand but written very quickly without attention to calligraphy or details

category four: handwrittten manuscripts that were not done by Barrios

Phonograph Recordings

Barrios recorded a total of 42 discs, most of which were produced over a fifteen year period from 1914 to 1929. I consider the recordings of Barrios to be the most important source of information for understanding his music and his style. Barrios recorded thirty eight original works, twelve of which are found only as recordings. The CD of 21 works played by Barrios' is an invaluable part of this edition.

Published Works

Published sources include eight works Barrios published in 1928 through Casa Romero Fernandez in Argentina; three other works edited in Uruguay circa 1920 with Carlos Trápani; and the posthumous collection of 23 works published circa 1952 by Barrios' good friend, the Brazilian luthier Romeo DiGiorgio.

Reliability of Sources

All of these sources are valuable. Some are more "reliable" than others. The two best sources for Barrios' music are "category one" manuscripts and phonograph recordings.

"Category one" manuscripts can be the most revealing source for a particular work. But the phonograph recordings are also extremely valuable. With many of his compositions the recorded version of that work is the preferred version (with a few minor exceptions). However, in judging the reliability of a recording, the following points must be considered:

1) Certain works Barrios abbreviated to fit within the time limit of a 78 rpm disc (about three and a half minutes). Barrios commented that on a number of selections he had to alter the form by omitting repeats at certain points. These omissions of repeats are taken into account in this present edition.

2) On a few of his recordings Barrios altered a work either through "on the spot" improvisation or simply by making a mistake which was allowed to stand. Since recordings in his day were done "in one take" without the benefit of editing, there are a small number of mistakes (missed notes or incorrect notes) that are heard in certain passages on a few of the recordings. But as John Williams once commented, "With the recordings you are 100% certain that you are getting the real thing—Barrios."

3) When transcribing a sound recording to a written staff, subjectivity may enter in as to the exact values of voices and their notation, as well as indications of nuances in tempo and other musical details.

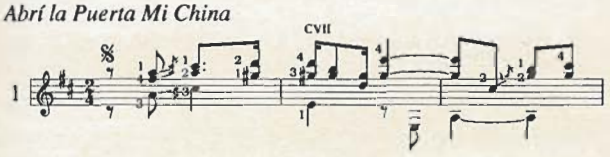
All variations from all the possible sources are given in the *Critical Notes* that accompany this edition (see Volume 2). As Barrios was a great improvisor, always changing his music, the concept of including variations is especially relevant. An example of this is his *Danza Paraguaya*, of which he created five seperate solo versions in addition to a duet arrangement. Thus, in those works where more than one idea is possible, the performer may choose from a variety of valid options.

[Richard "Rico" Stover]

For a complete biography of Barrios see:
Six Silver Moonbeams—The Life and Times of Agustín Barrios Mangoré, GSP Publications, 1998

Thematic Index (Volume 1)

Abrí la Puerta Mi China 1



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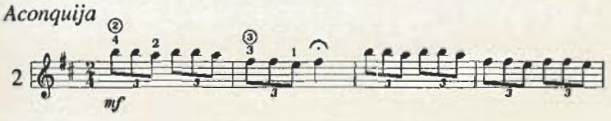

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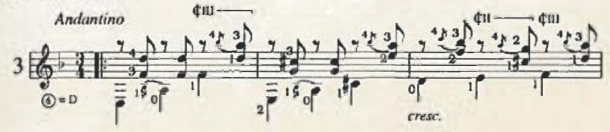

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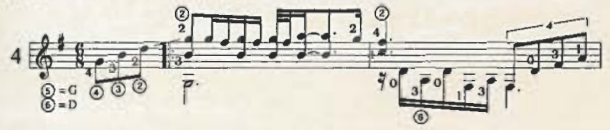

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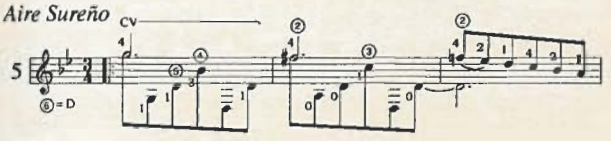

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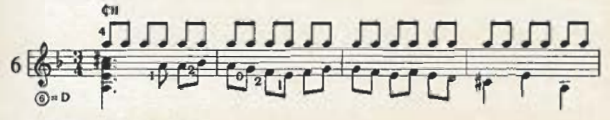

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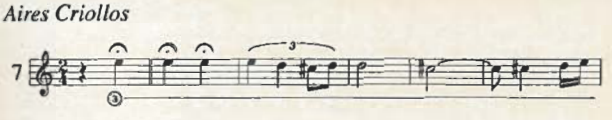

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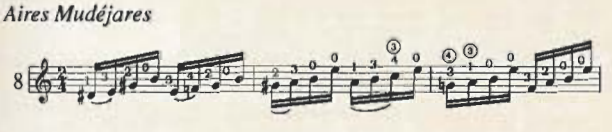

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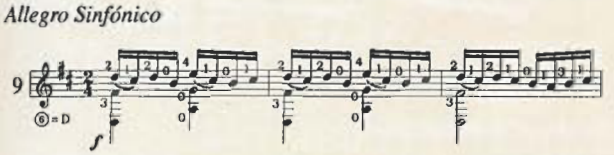

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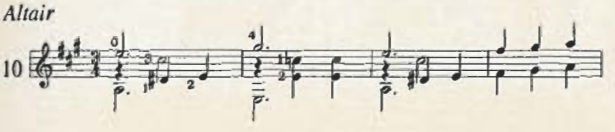

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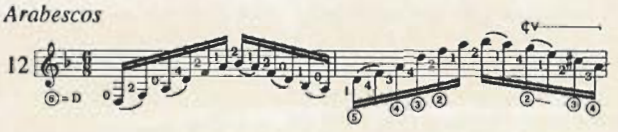

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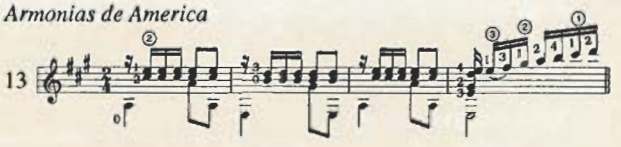

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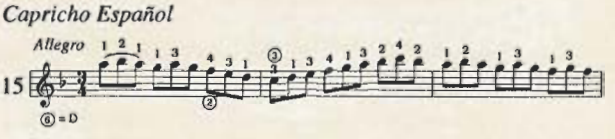

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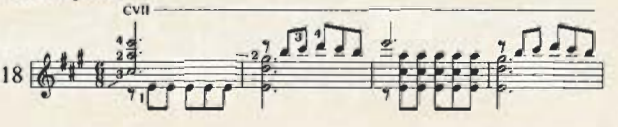

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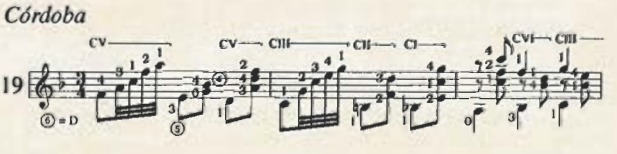

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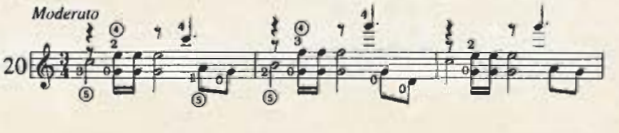

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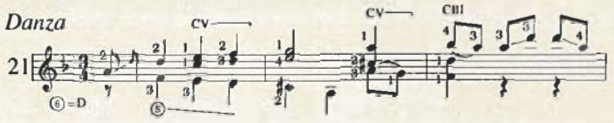

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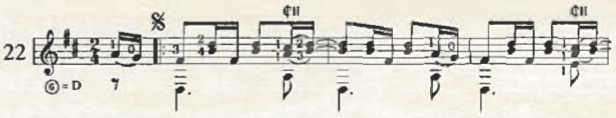
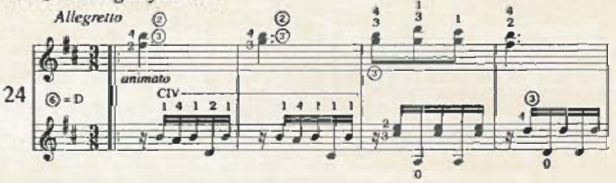


Danza Paraguaya

Danza Paraguaya/Duet



Diana Guarani

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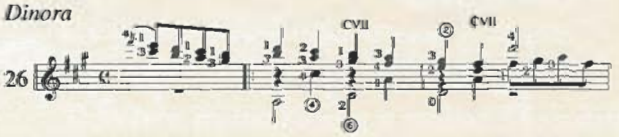

Divagacion

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Don Perez Freire

El Sueño de la Muñequita

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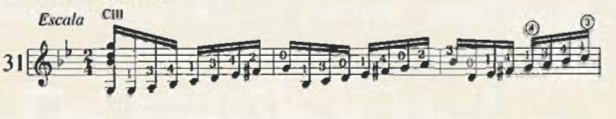

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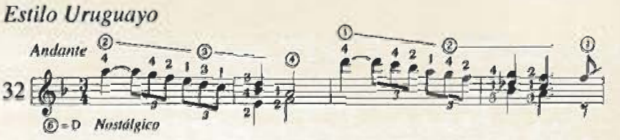

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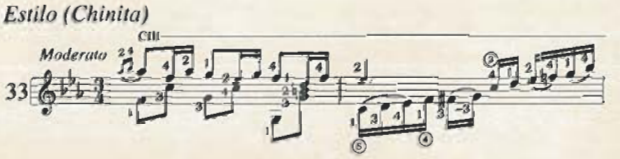
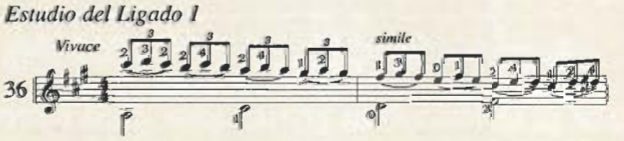


Estudio de Concierto

Estudio de Concierto 2

Estudio del Ligado 1



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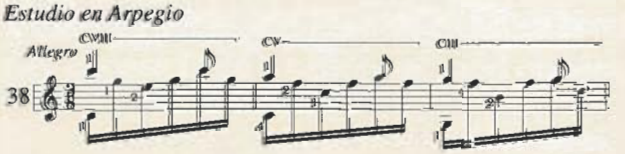

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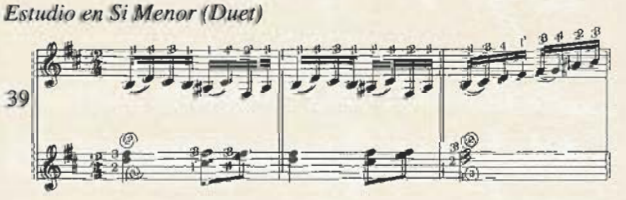

Estudio en Sol Menor

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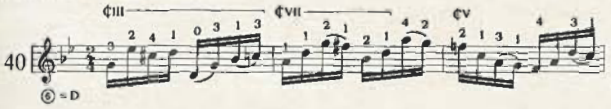

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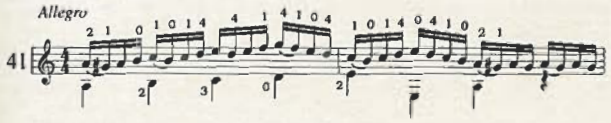

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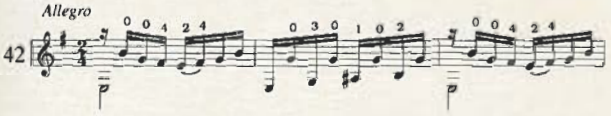

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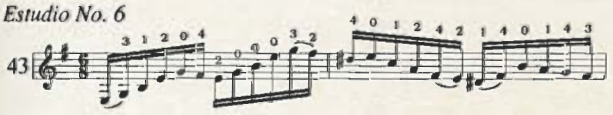

Estudio Para Ambas Manos

Allegro comodo

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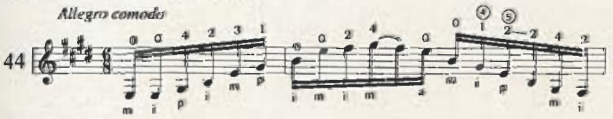

Estudio Vals

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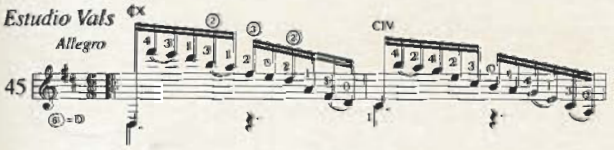

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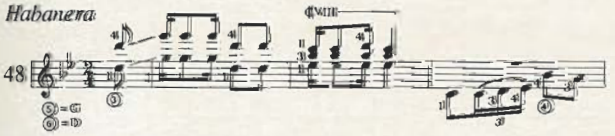
Habanera

48



Humoresque

Andante mosso (con espressione)

49

Invocación a mi Madre

50

Jha Che Valle

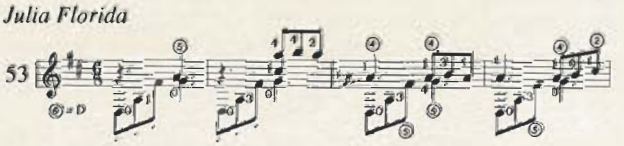
51

Jota

52

Julia Florida

53

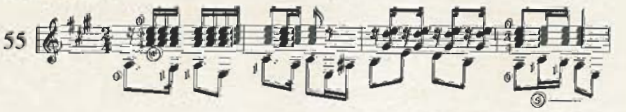


Junto a tu Corazón

54

La Bananita

55



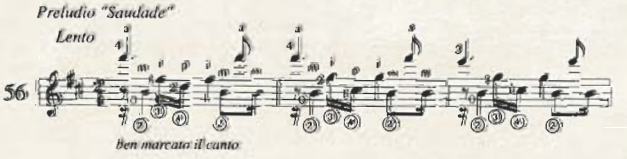
La Catedral

Preludio "Saudade"

Lento

56

ben marcato il canto



La Samaritana

Lento

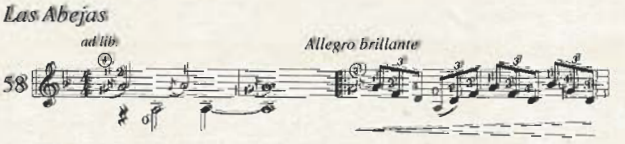
57

Las Abejas

ad lib

Allegro brillante

58



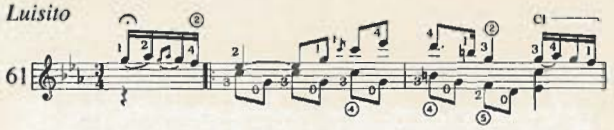
Leyenda de España

Comanima!

59

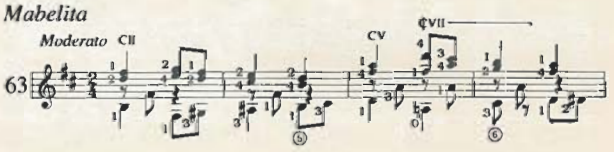
London Carapé

Luisito



Luz Mala

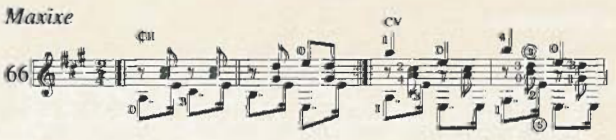
Mabelita



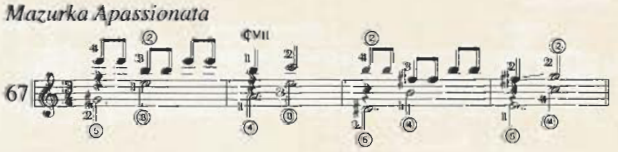
Madrecita

Madrigal

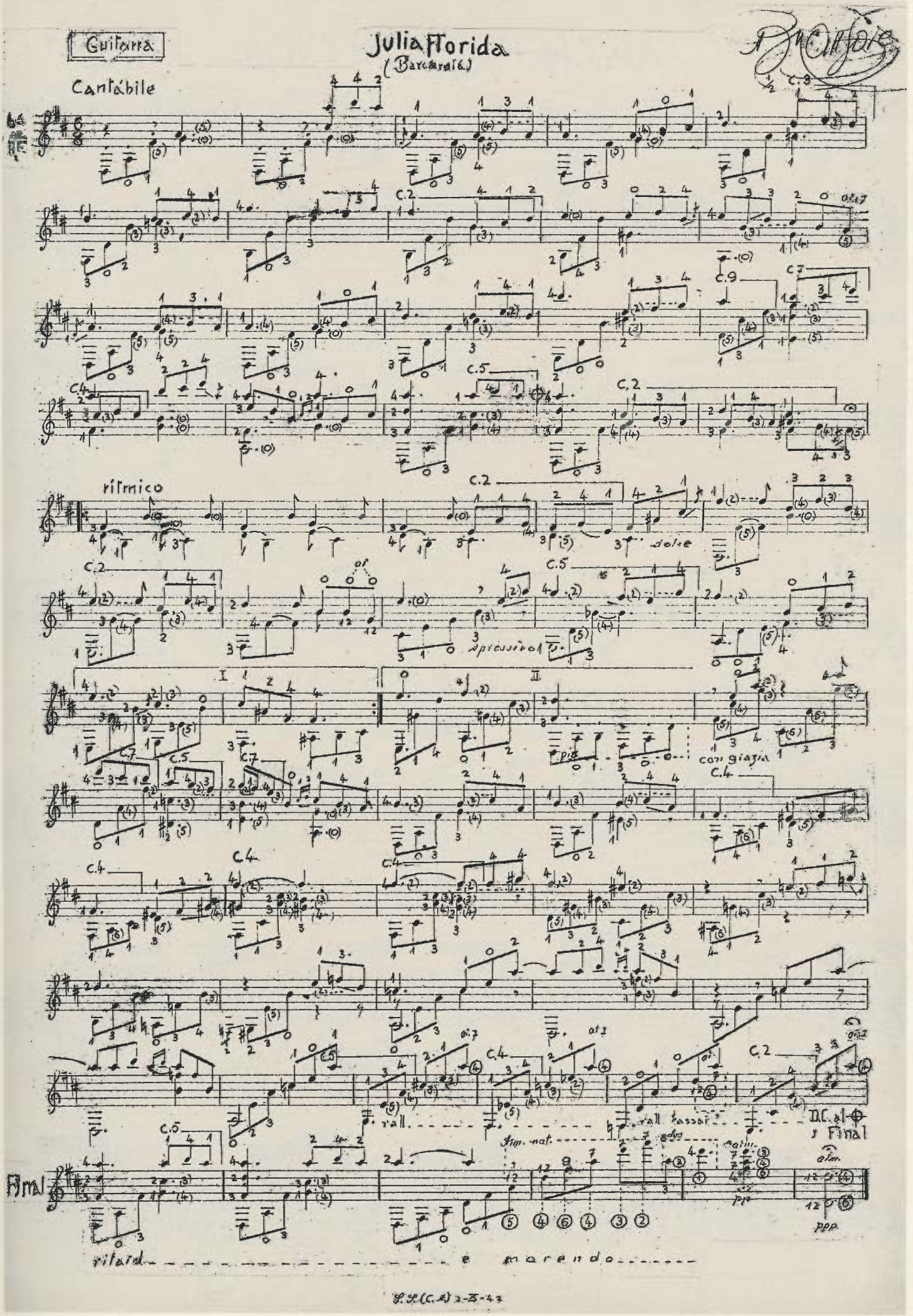
Maxixe



Mazurka Apassionata

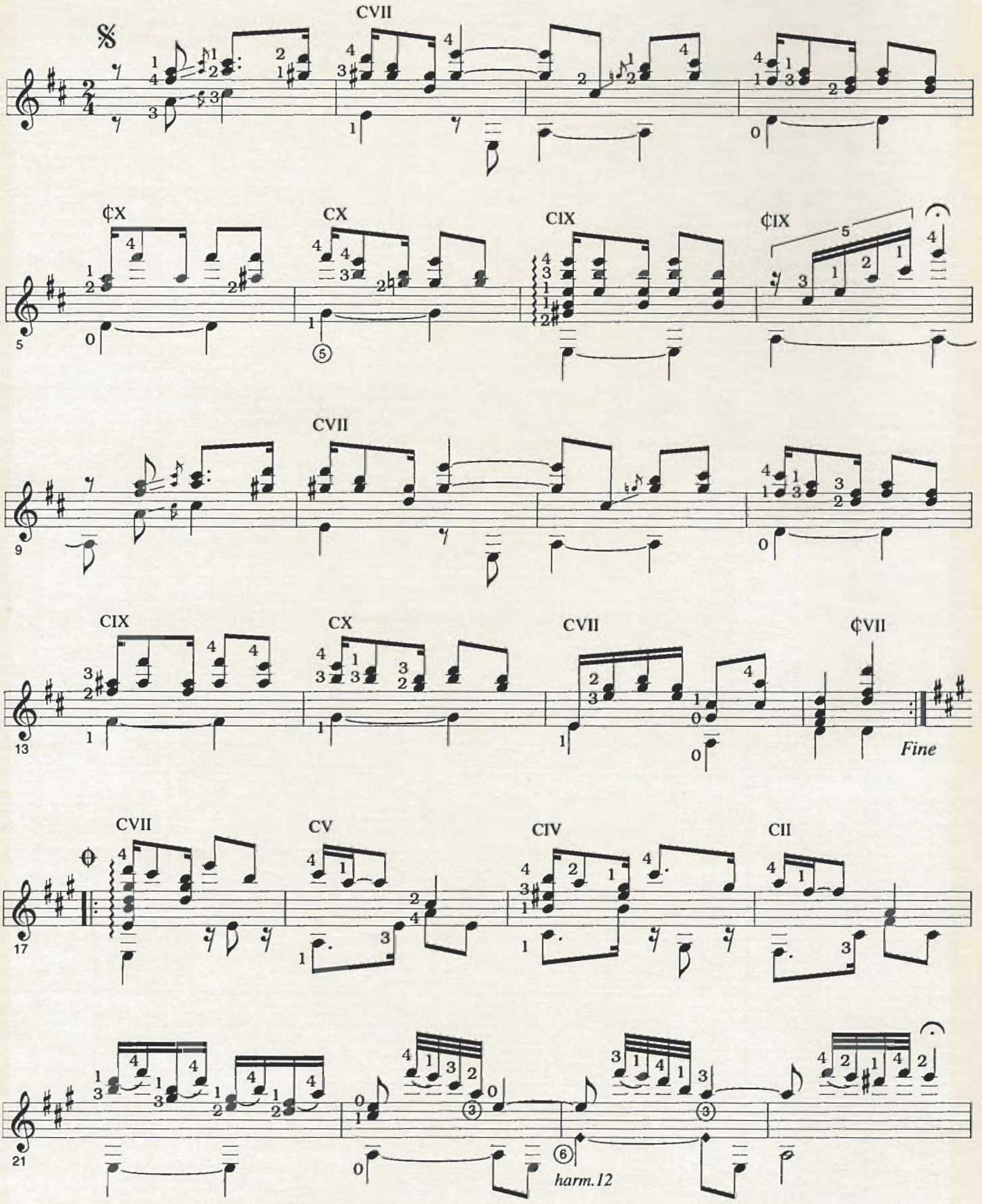


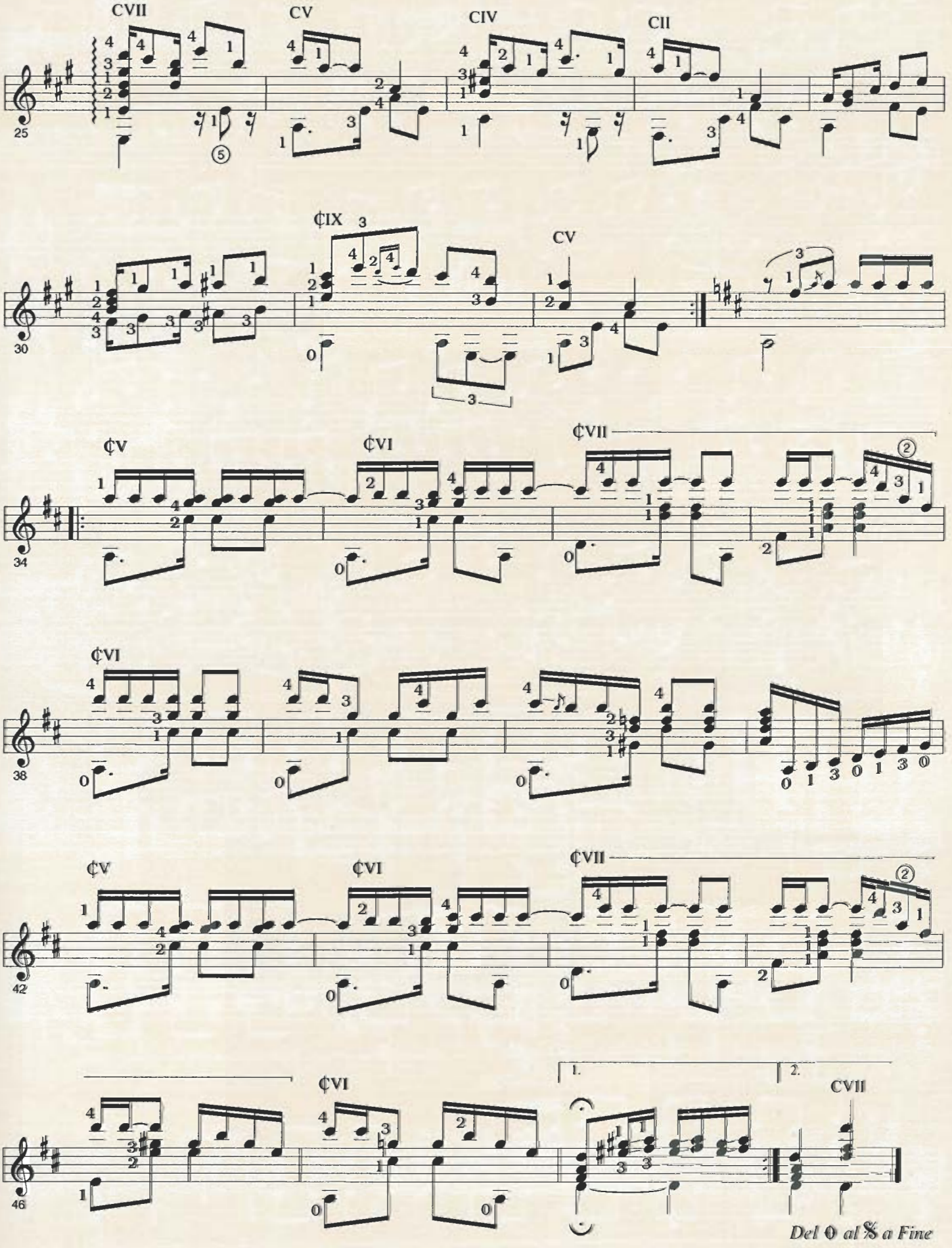
See *The Complete Works of Barrios, Volume 2* for musical works 68 through 112, Critical Notes and the CD of Barrios playing.


Guitarra
Julia Florida
(Barcarola)
Cantábile
ritmico
dolce
espressivo
con giazia
rall.
rall. assai
D.C. al ⊕
Final
Final
ritard. e morendo

Abrí la Puerta mi China

Agustín Barrios Mangoré

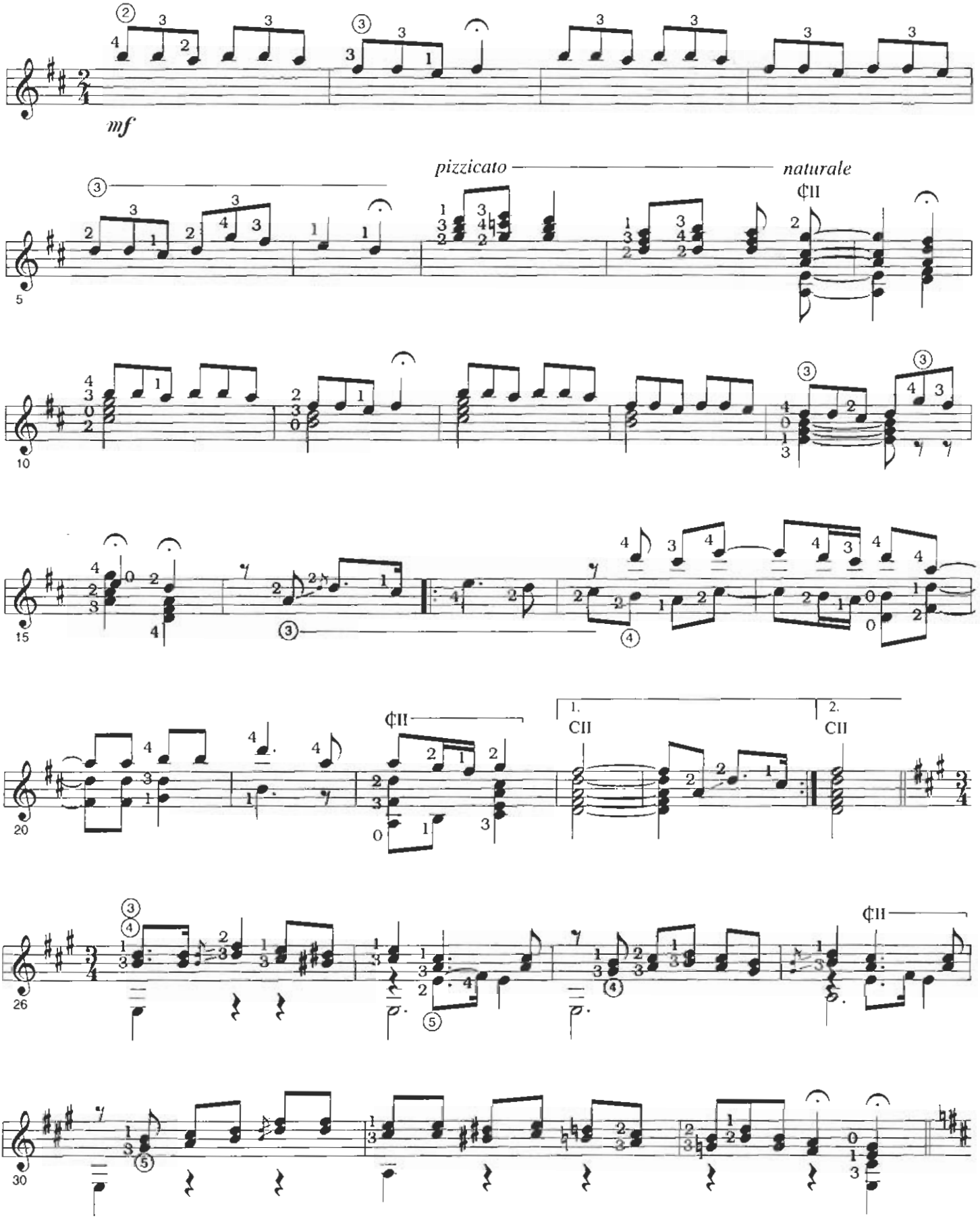


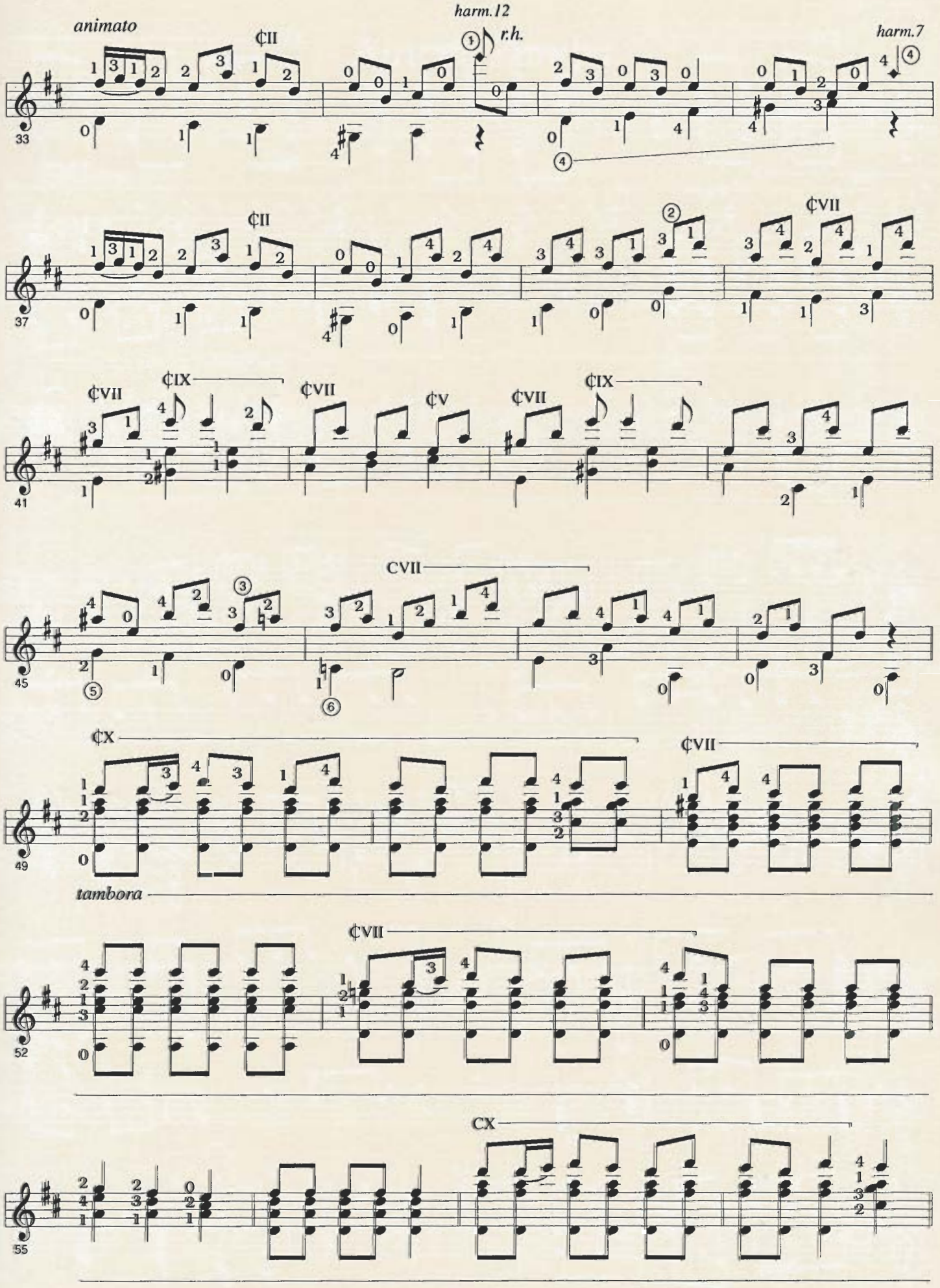

CVII
CV
CIV
CII
25
¢IX
CV
30
¢V
¢VI
¢VII
34
¢VI
38
¢V
¢VI
¢VII
42
¢VI
1.
2.
CVII
46
Del 𝄋 al 𝄌 a Fine

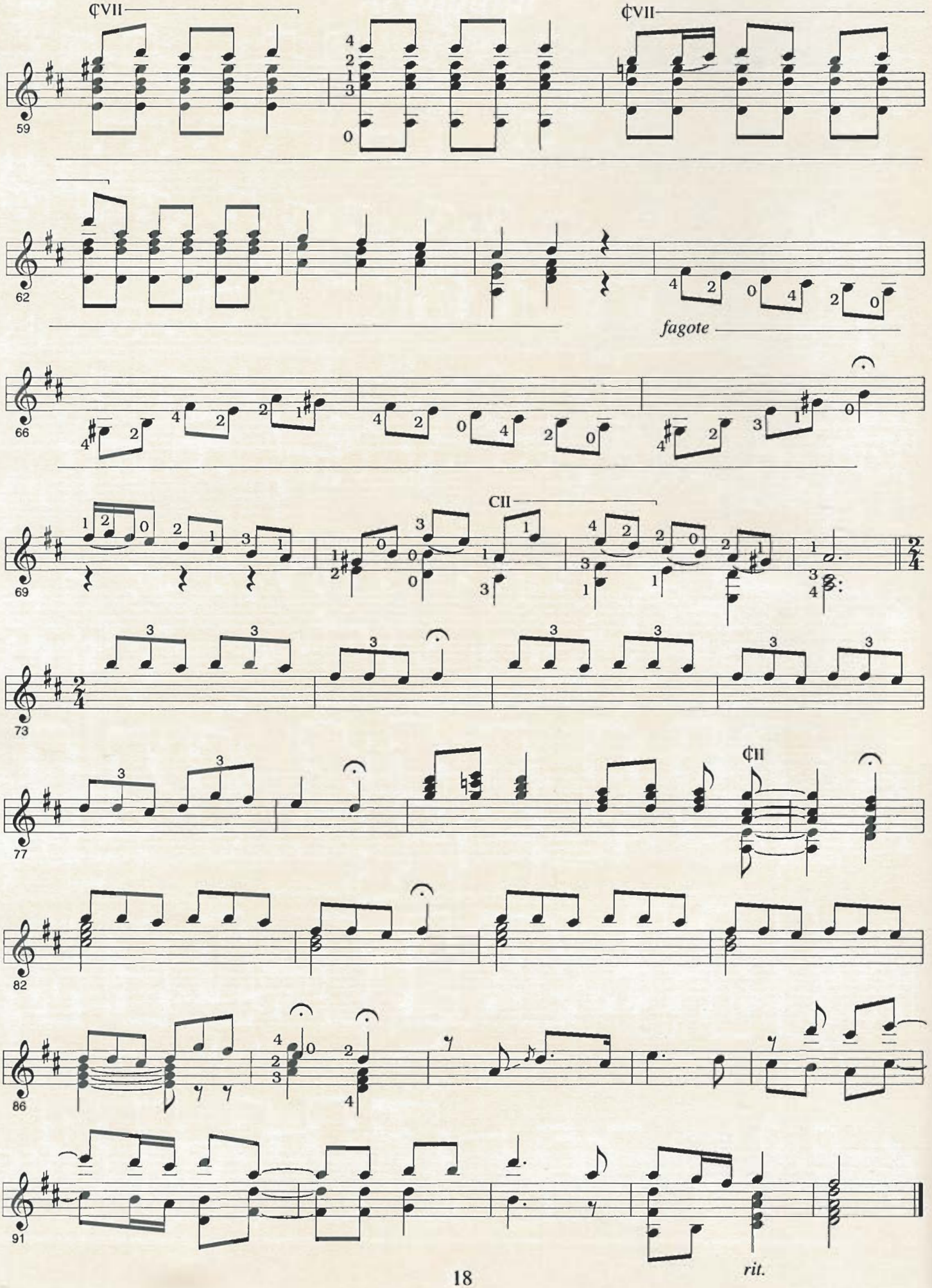
Aconquija

Aire de Quena

Agustín Barrios Mangoré



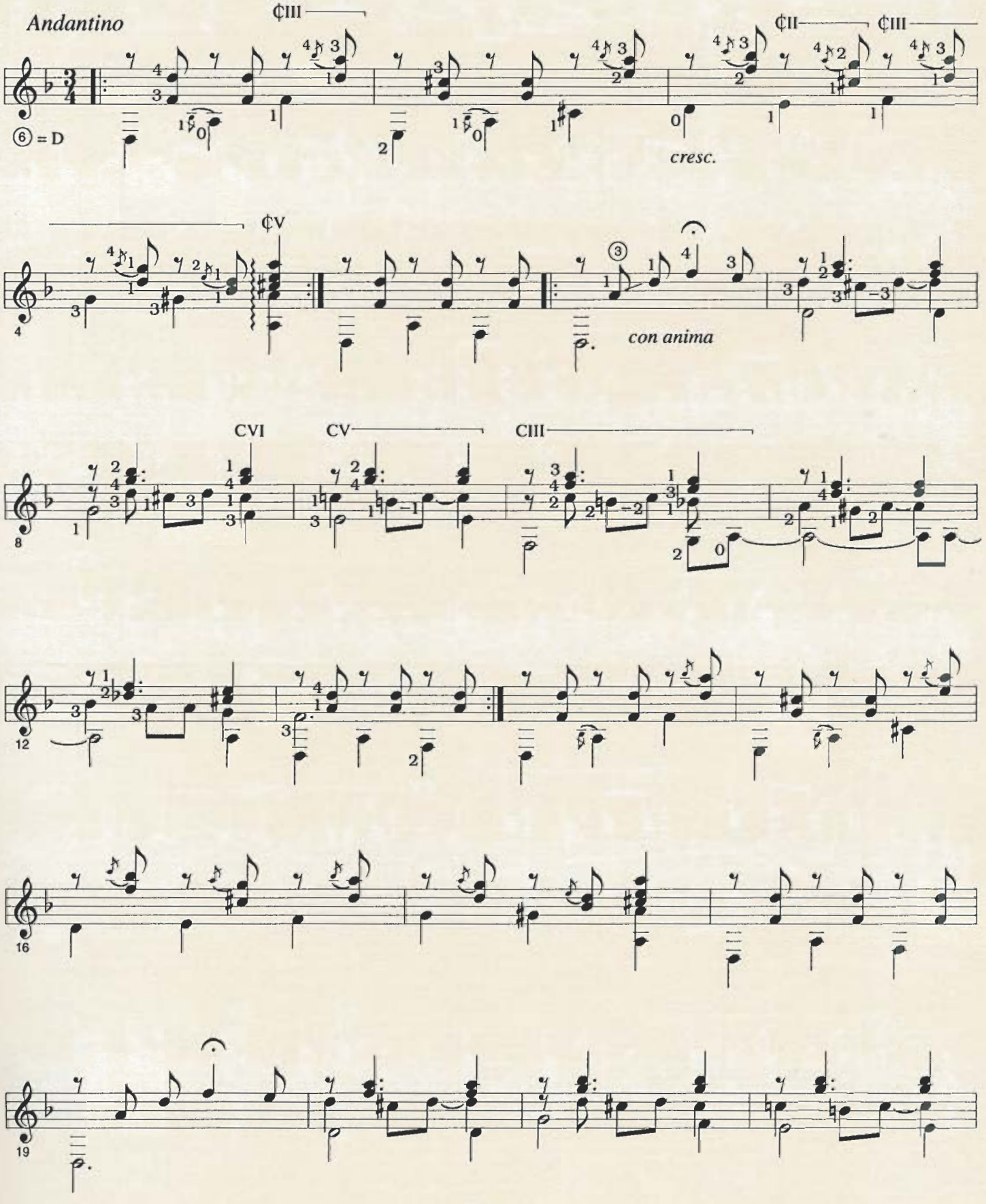

animato
harm.12
r.h.
harm.7
¢II
33
¢II
¢VII
37
¢VII
¢IX
¢VII
¢V
¢VII
¢IX
41
CVII
45
¢X
¢VII
49
tambora
¢VII
52
CX
55

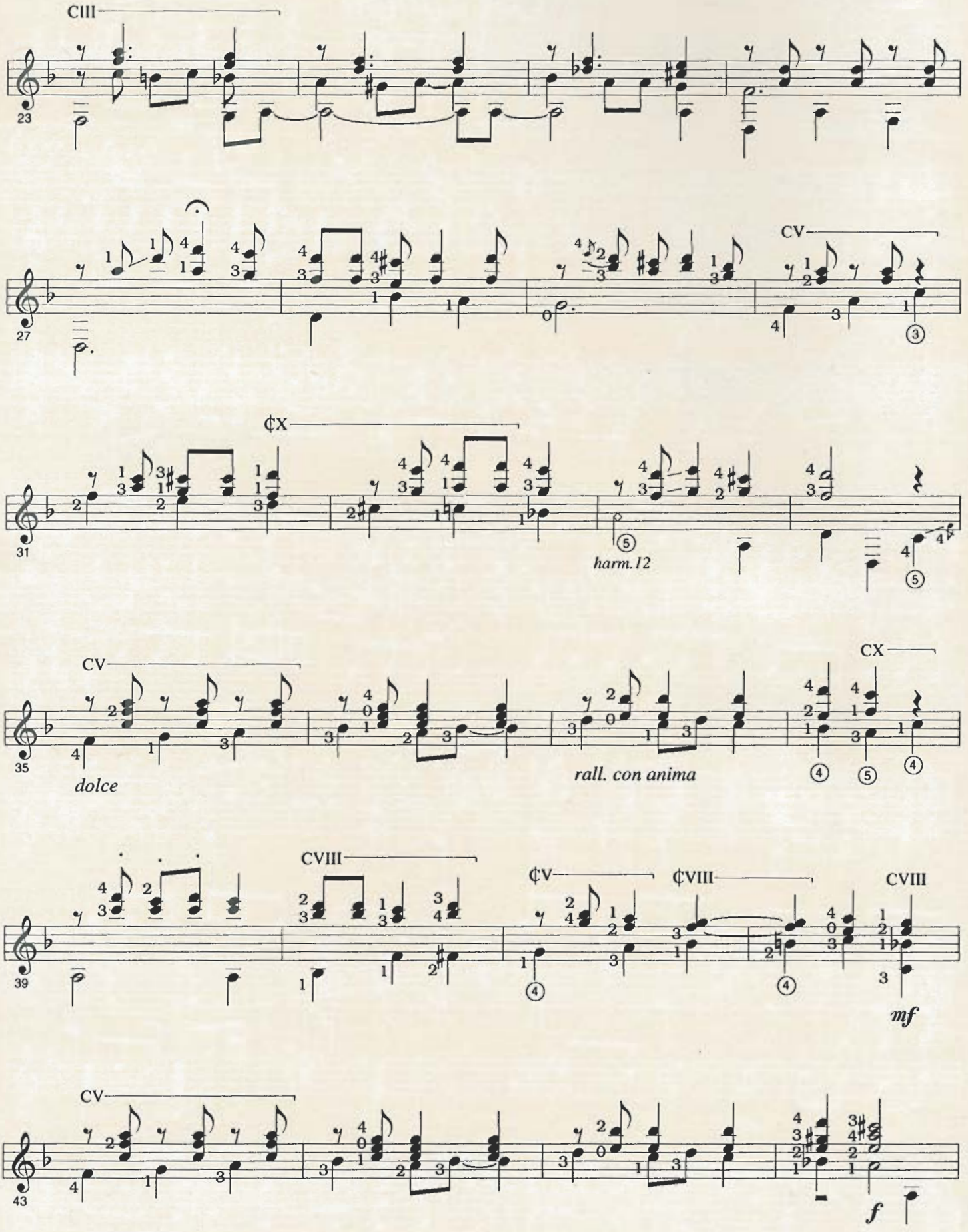

¢VII
¢VII
59
62
fagote
66
CII
69
73
¢II
77
82
86
91
rit.

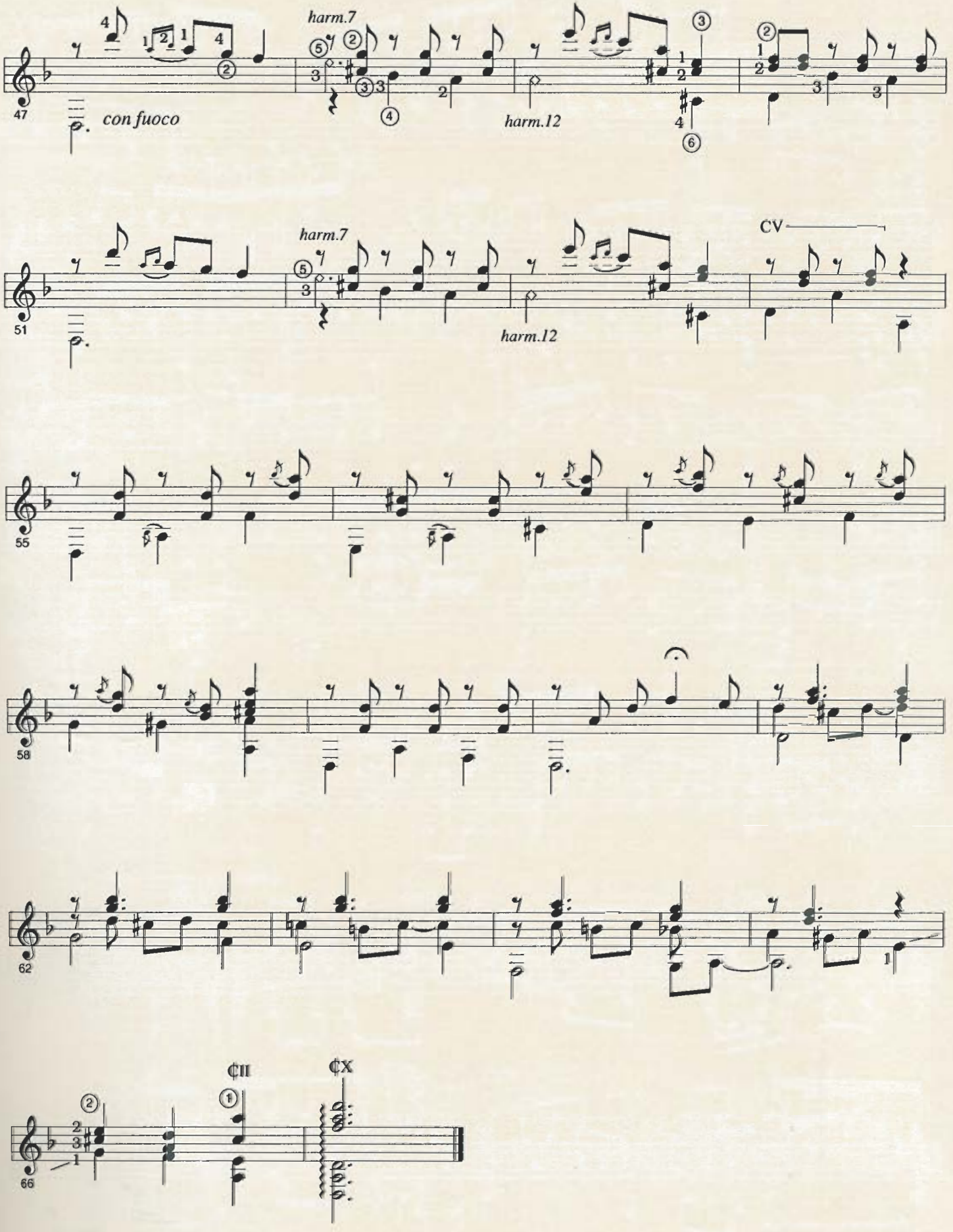
Aire de Zamba

(from the "Suite Andina")

Agustín Barrios Mangoré

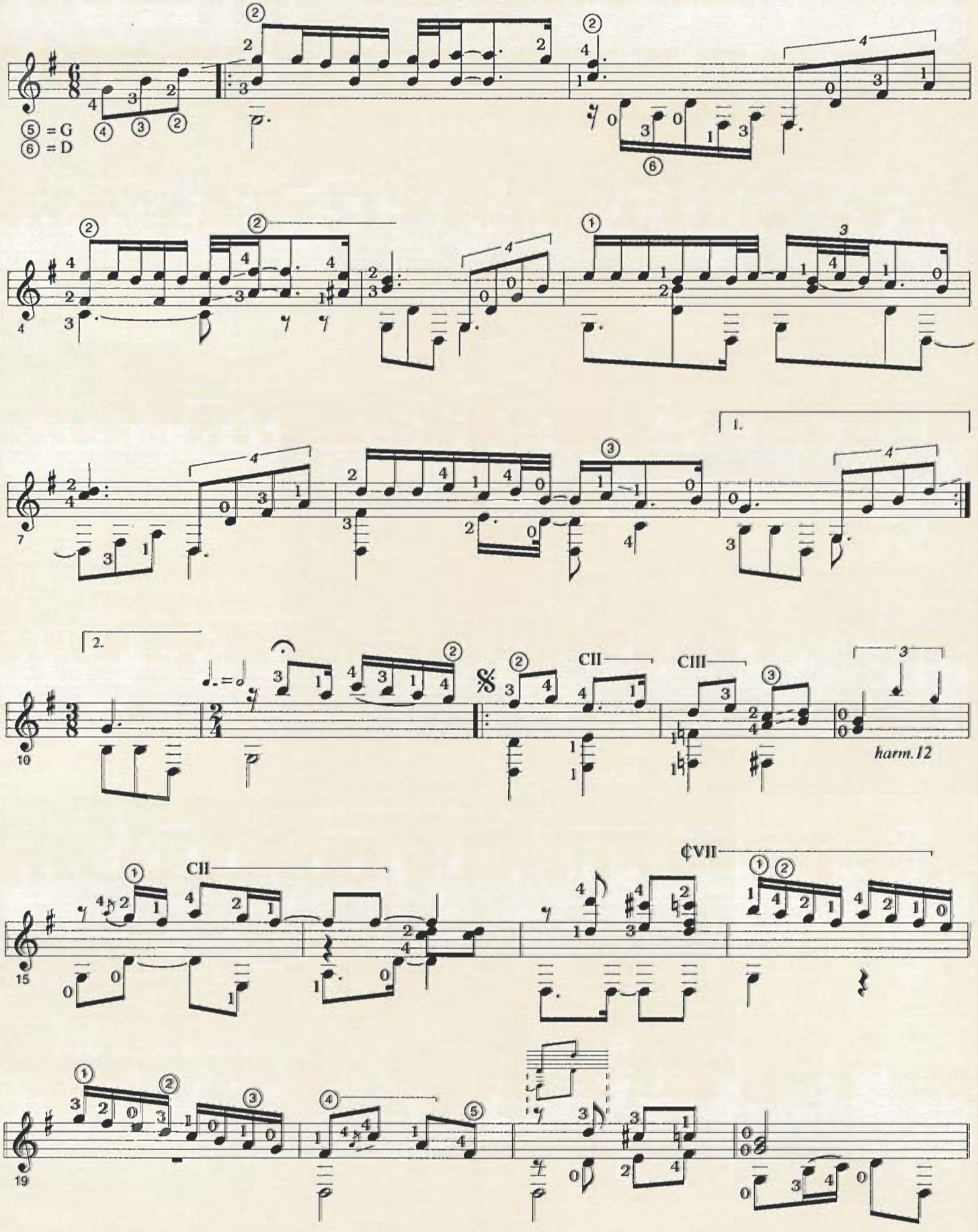


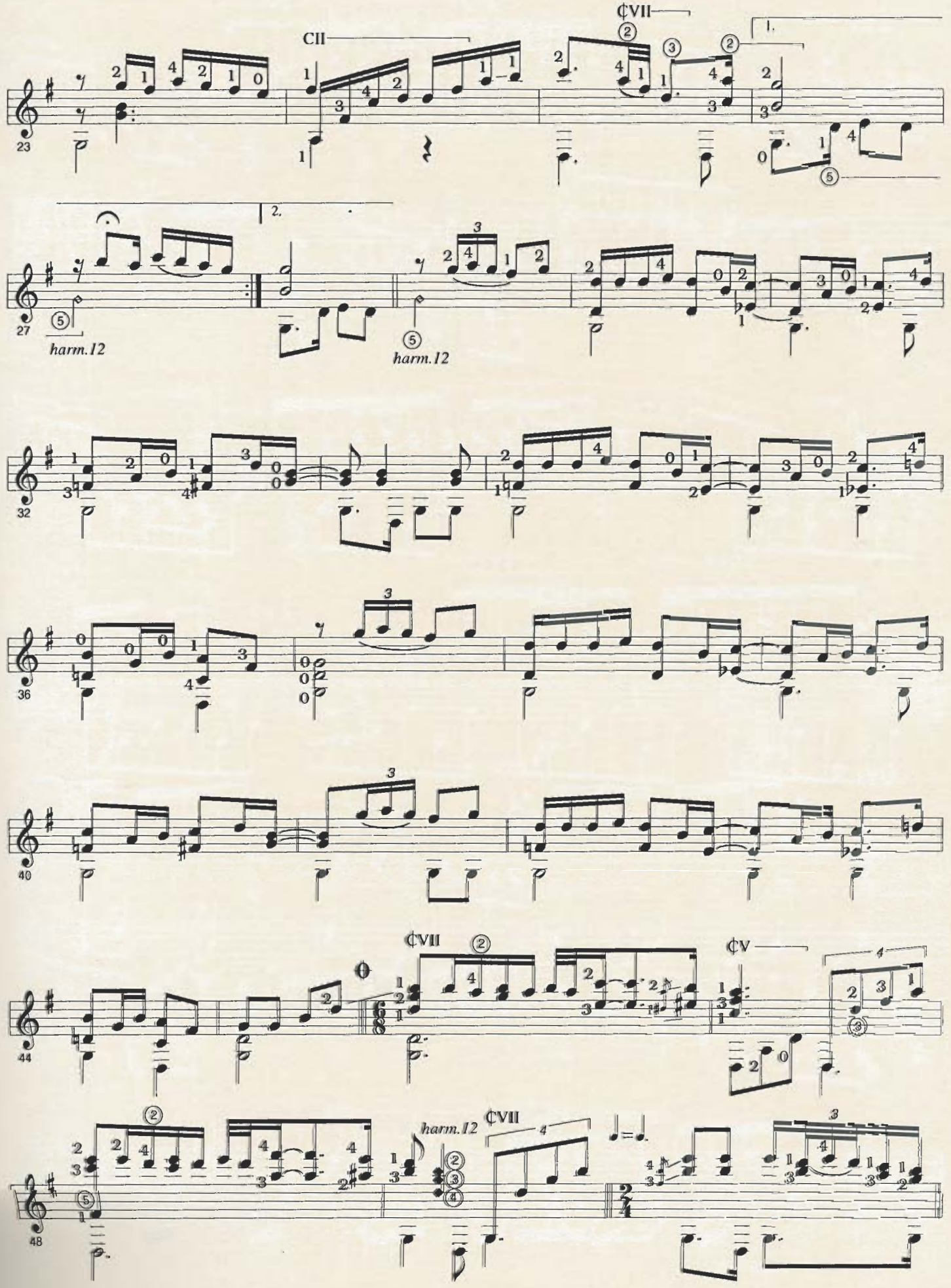

CIII
23
27
CV
¢X
31
harm.12
CV
35
dolce
rall. con anima
CX
CVIII
39
¢V
¢VIII
CVIII
mf
CV
43
f

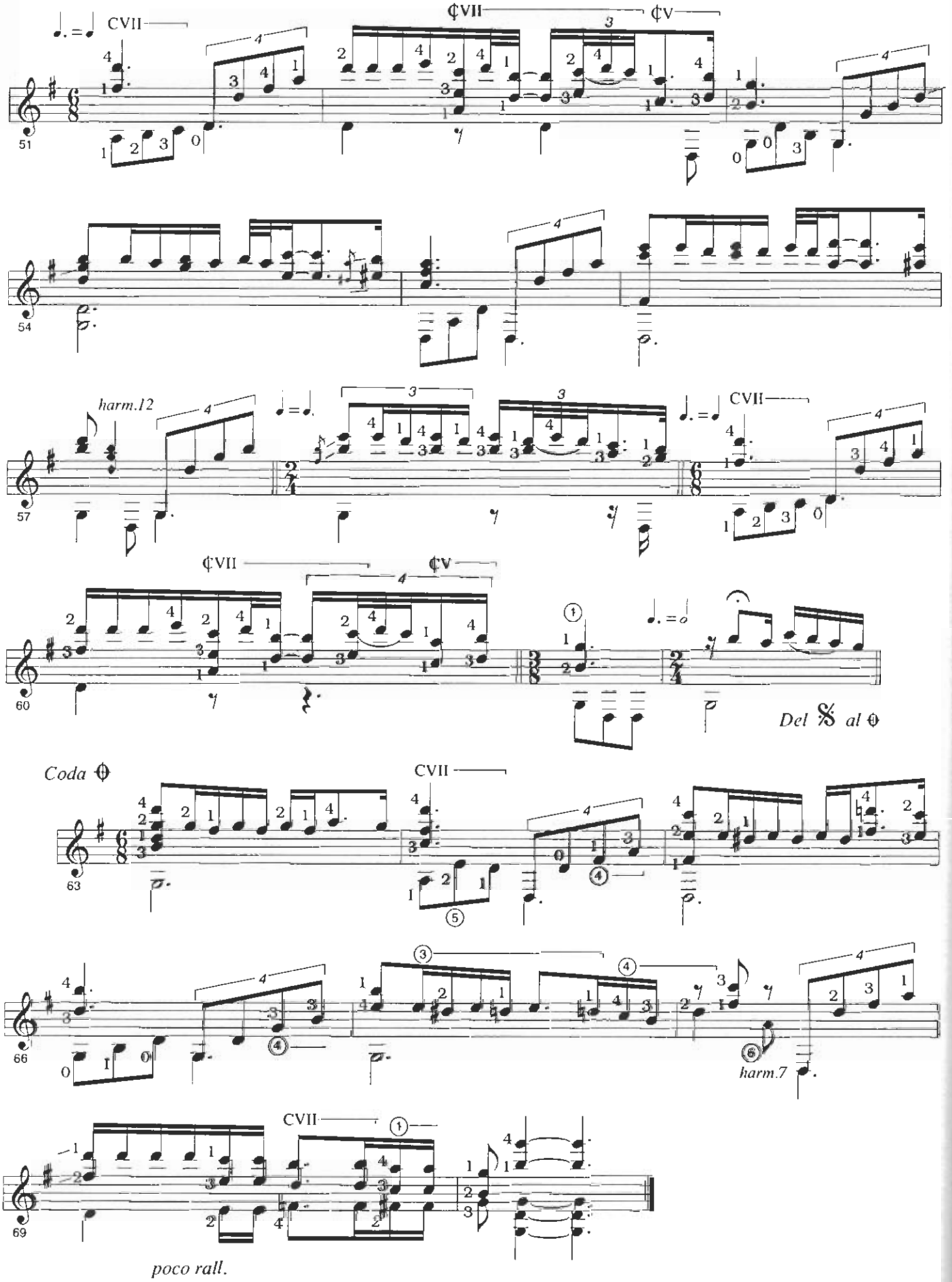

47
con fuoco
harm.7
harm.12
51
harm.7
harm.12
CV
55
58
62
66
CII
CX

Aire Popular Paraguayo

Agustín Barrios Mangoré

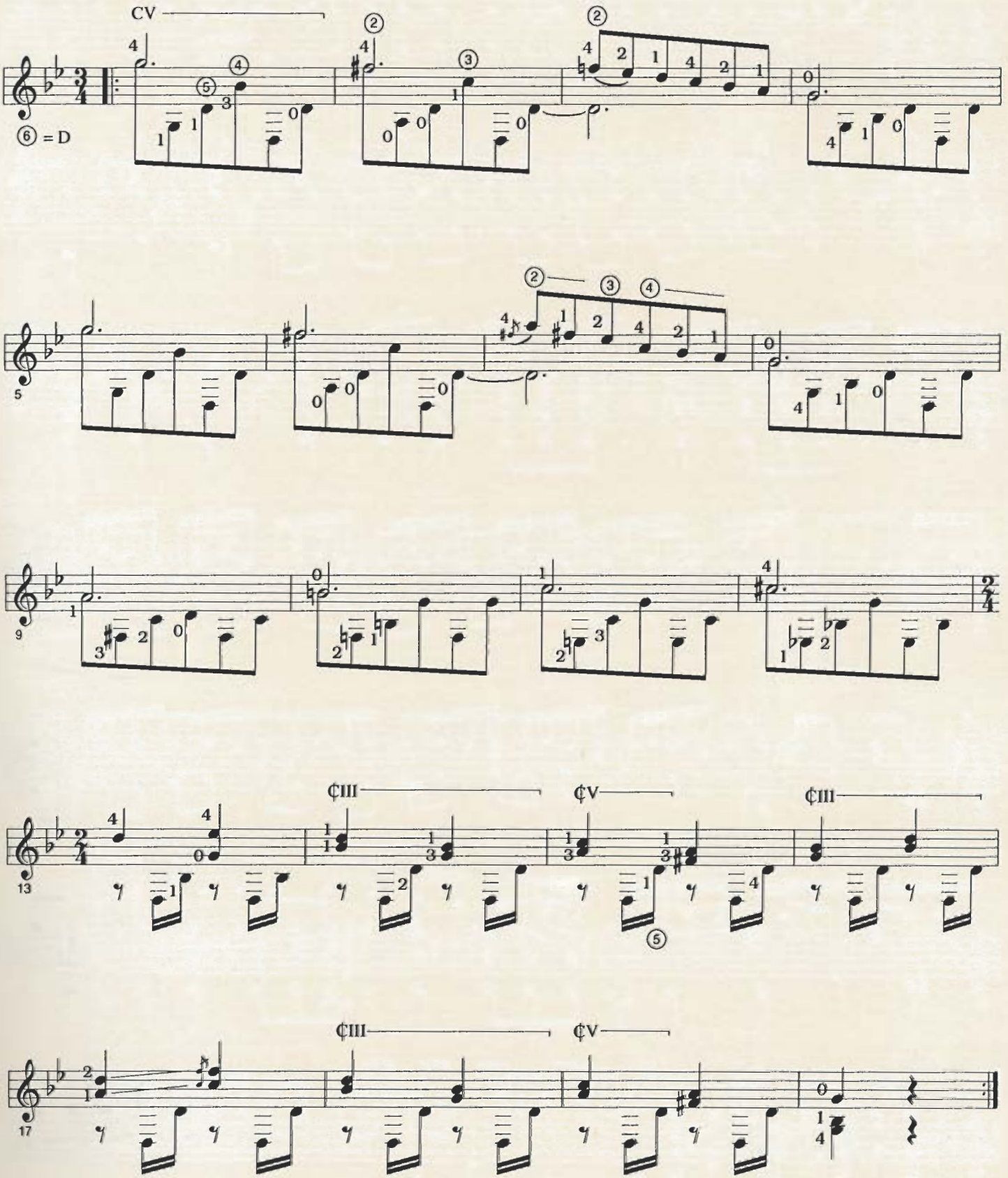



CII
¢VII
1.
2.
harm.12
harm.12
¢VII
¢V
harm.12
¢VII


CVII
¢VII
¢V
51
54
harm.12
57
CVII
¢VII
¢V
60
Del 𝄋 al ⊖
Coda ⊖
CVII
63
66
harm.7
CVII
69
poco rall.

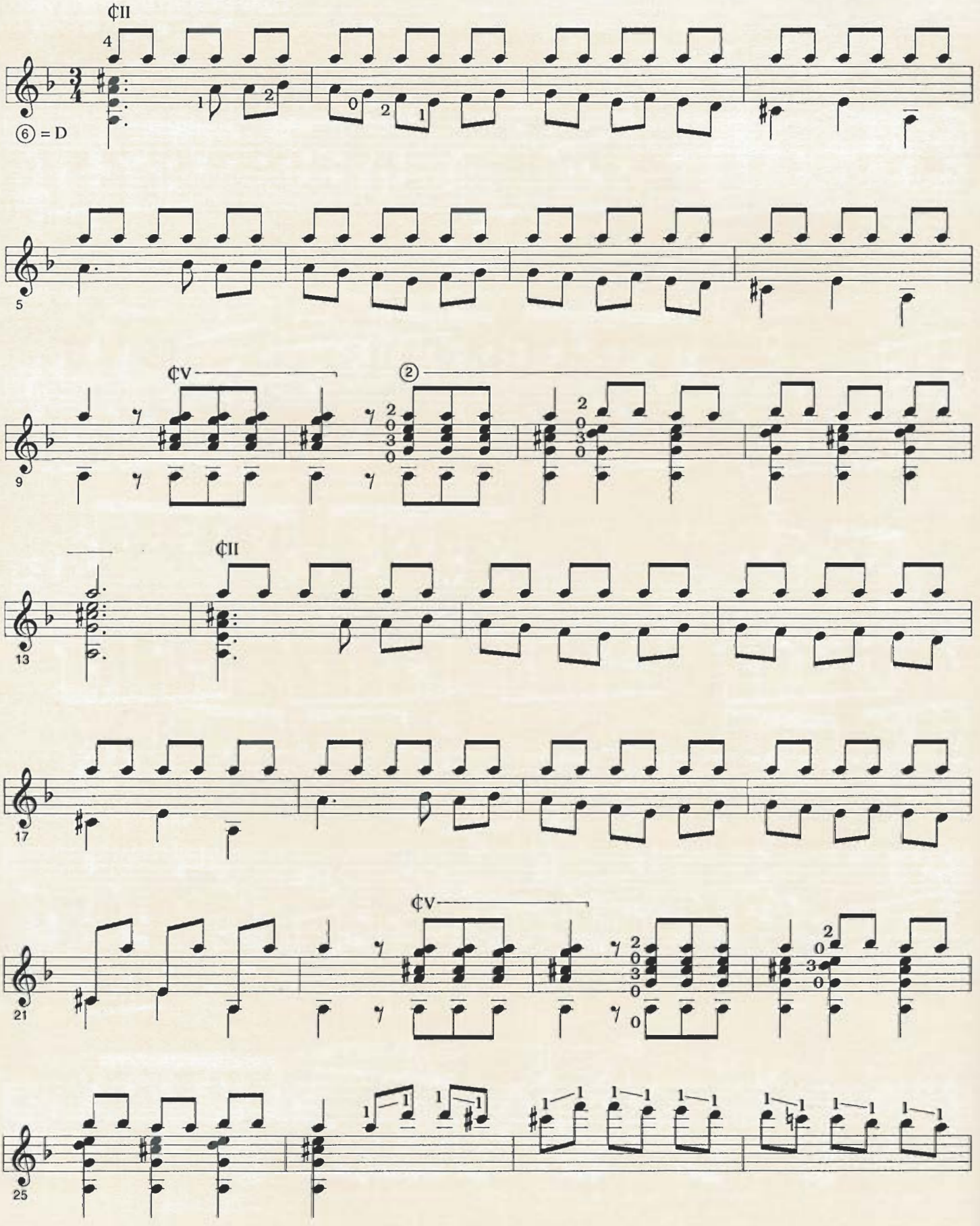
Aire Sureño

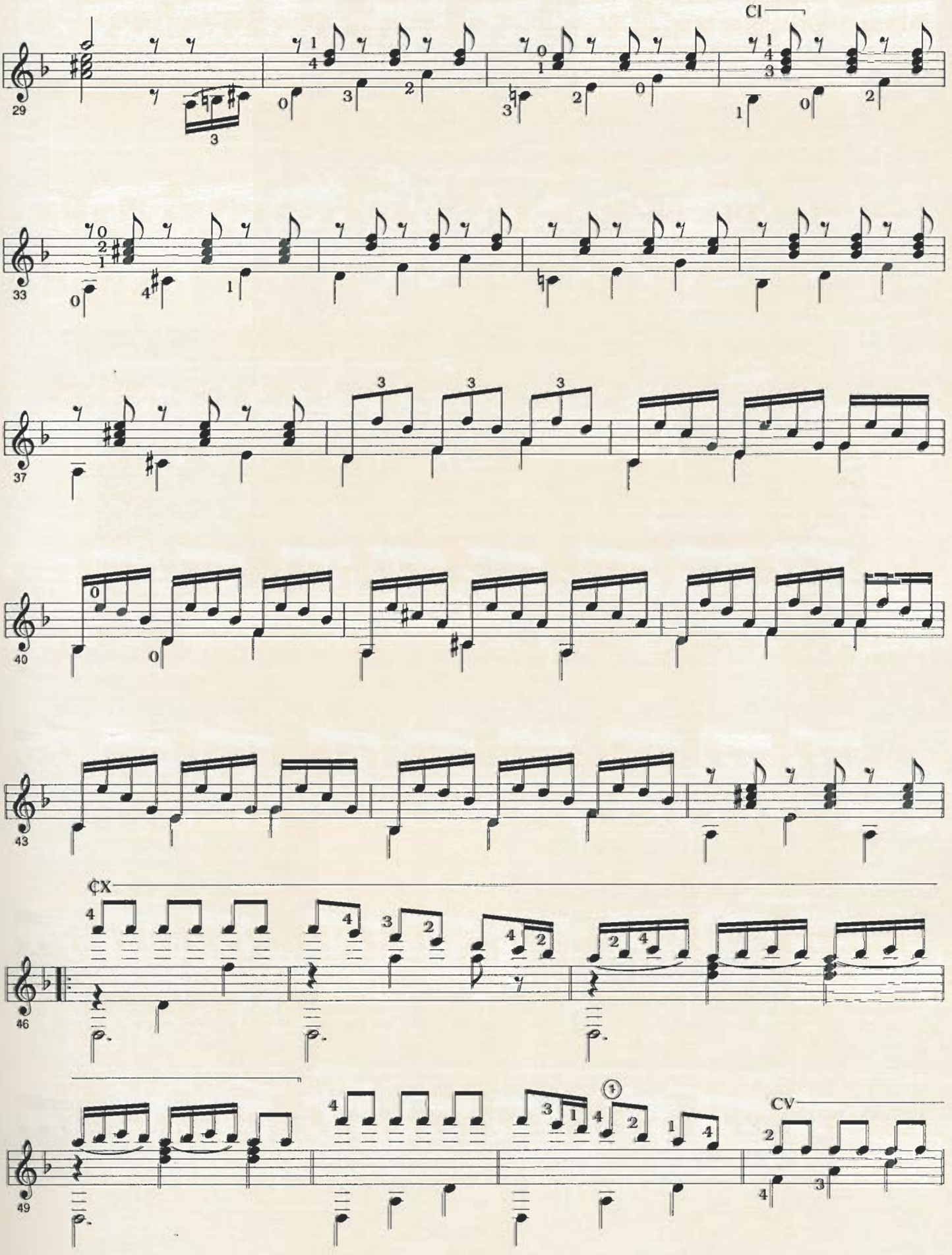
Agustín Barrios Mangoré

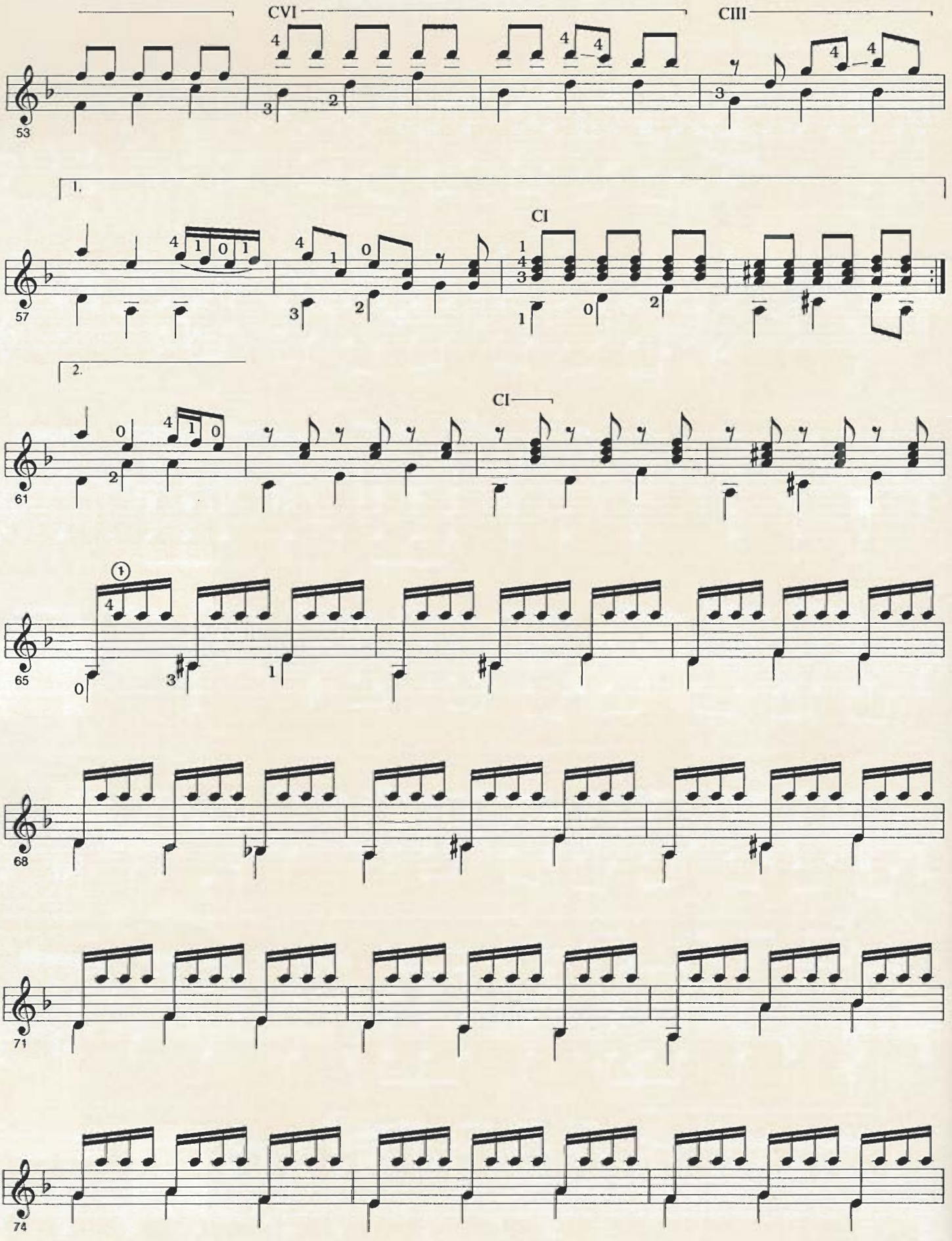


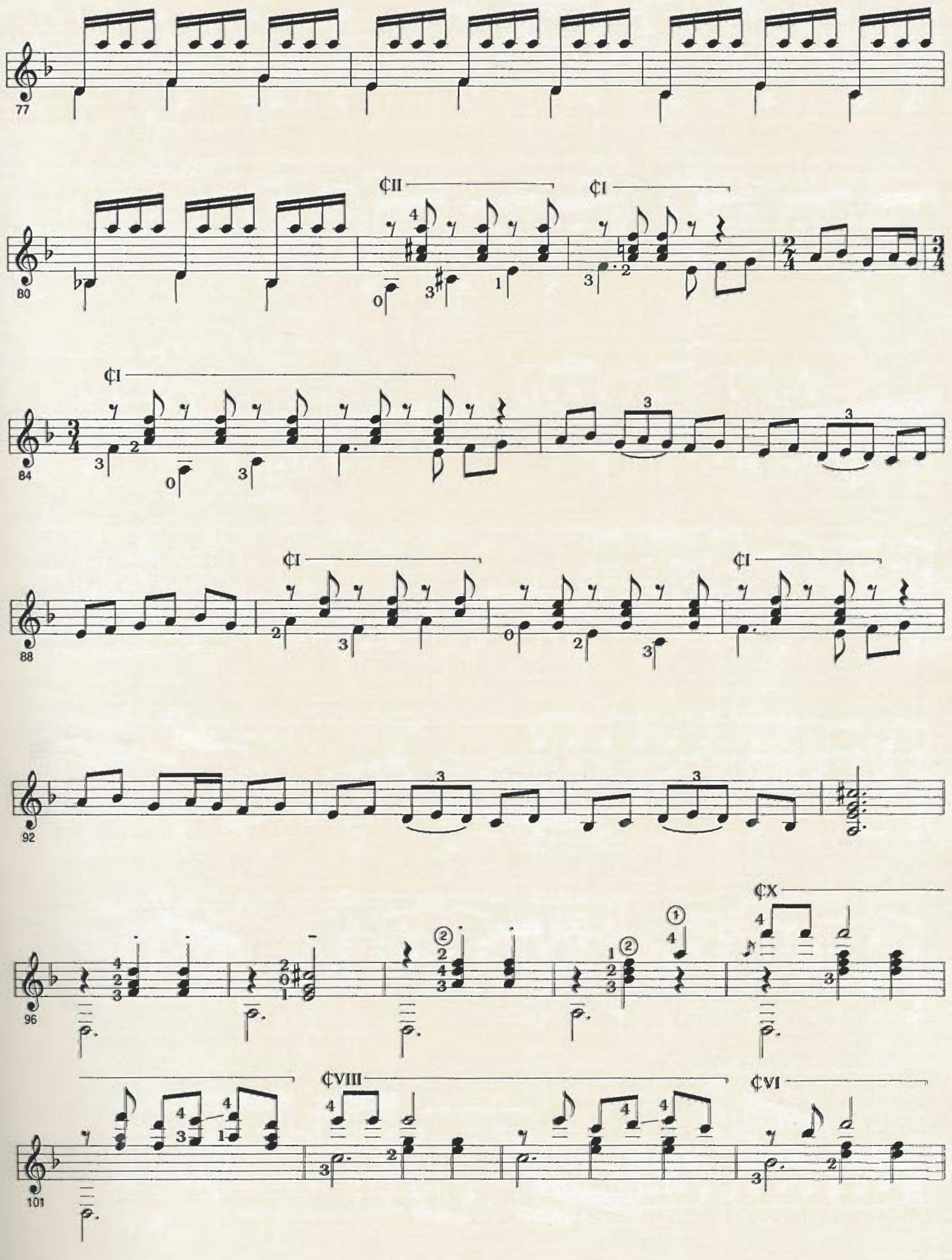
Aires Andaluces

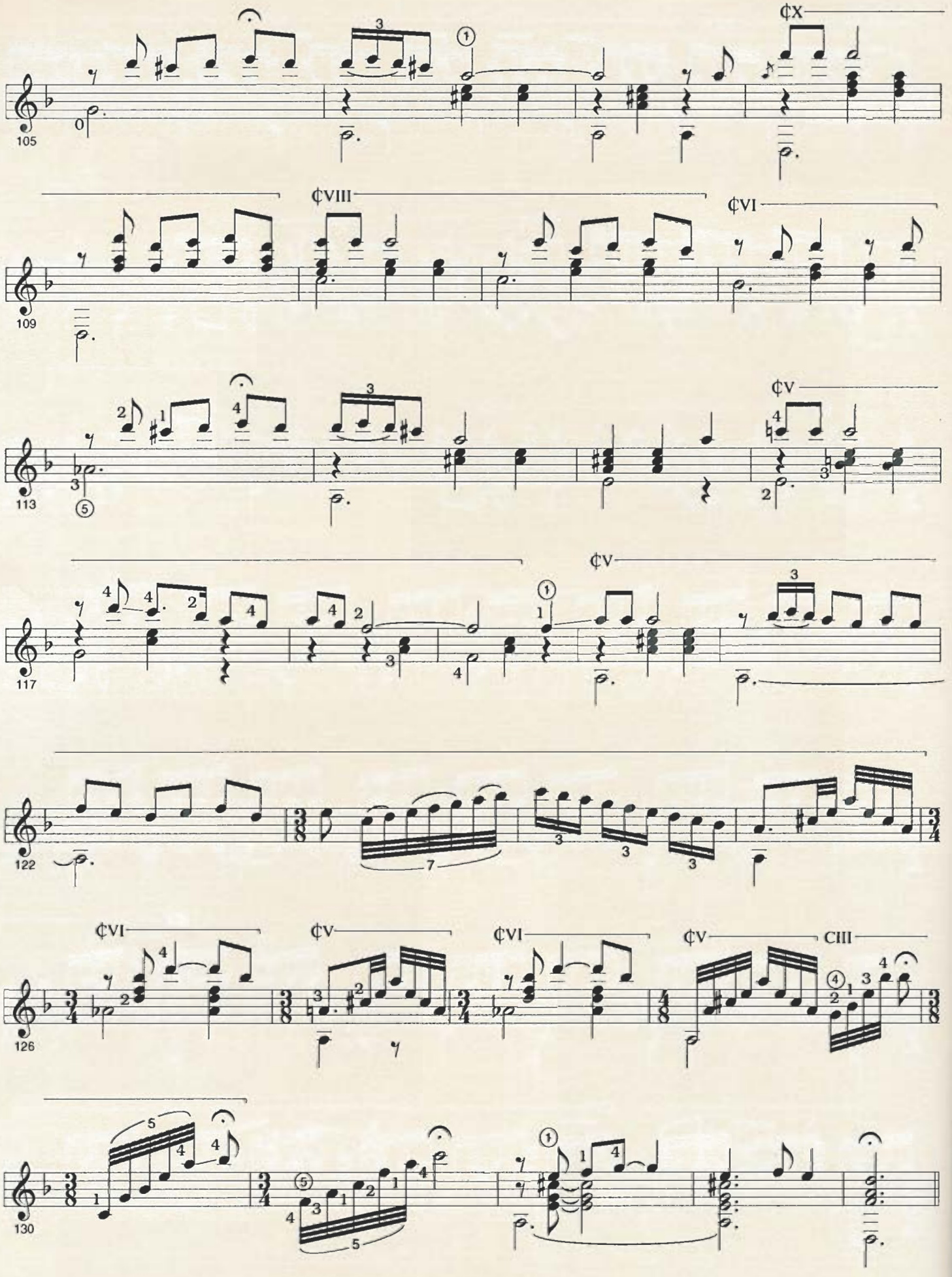
Agustín Barrios Mangoré

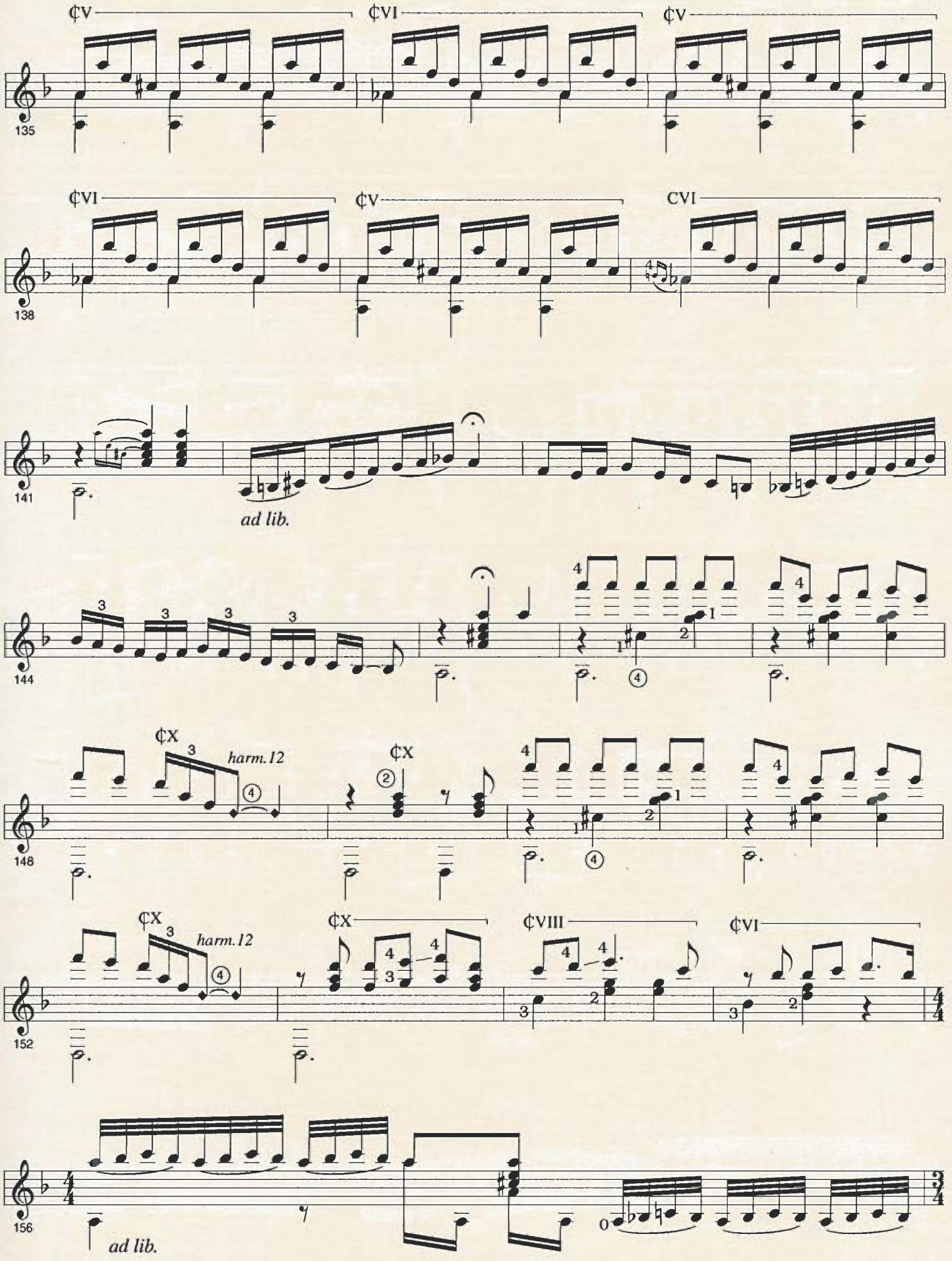


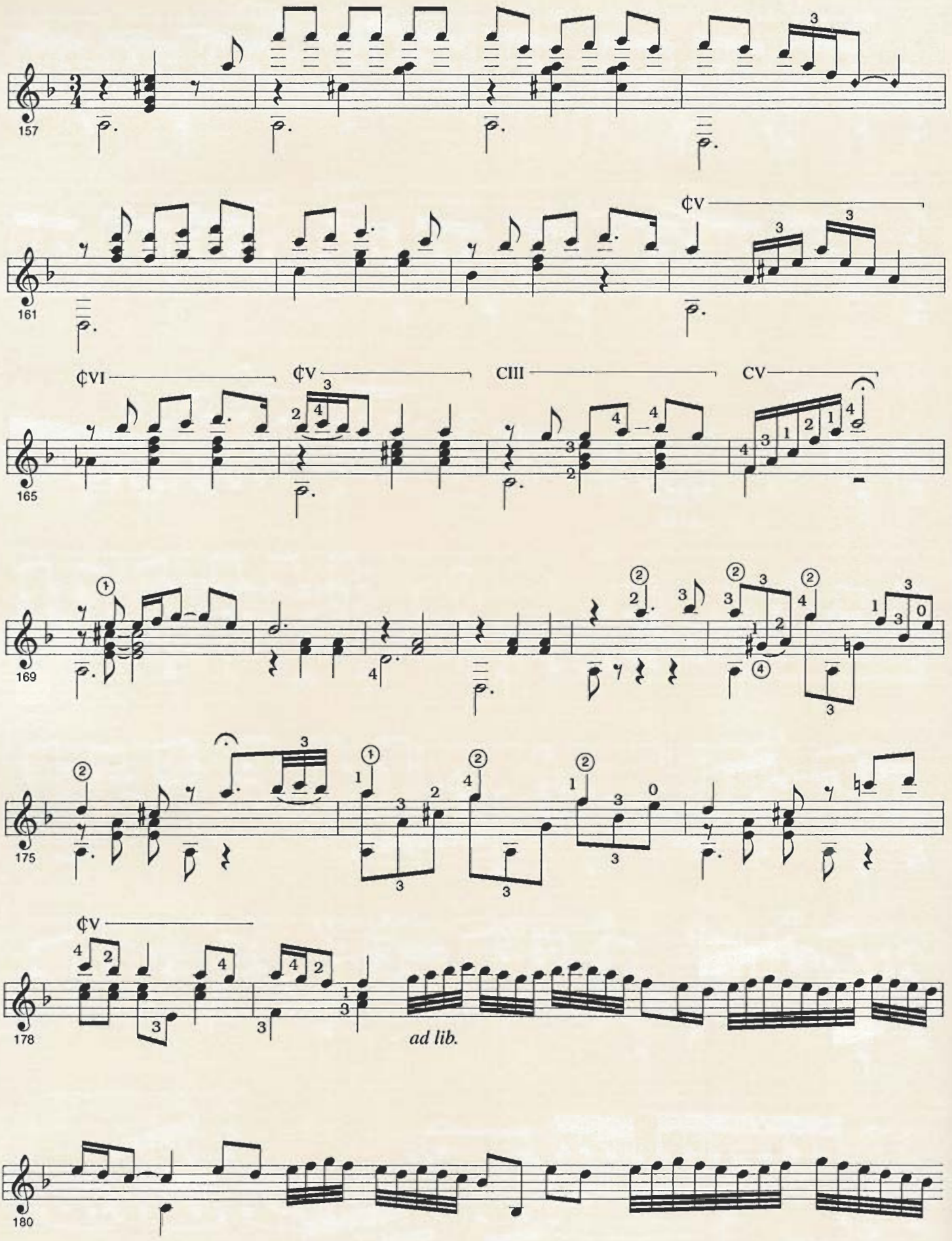

Cl
29
33
37
40
43
CX
46
49
CV

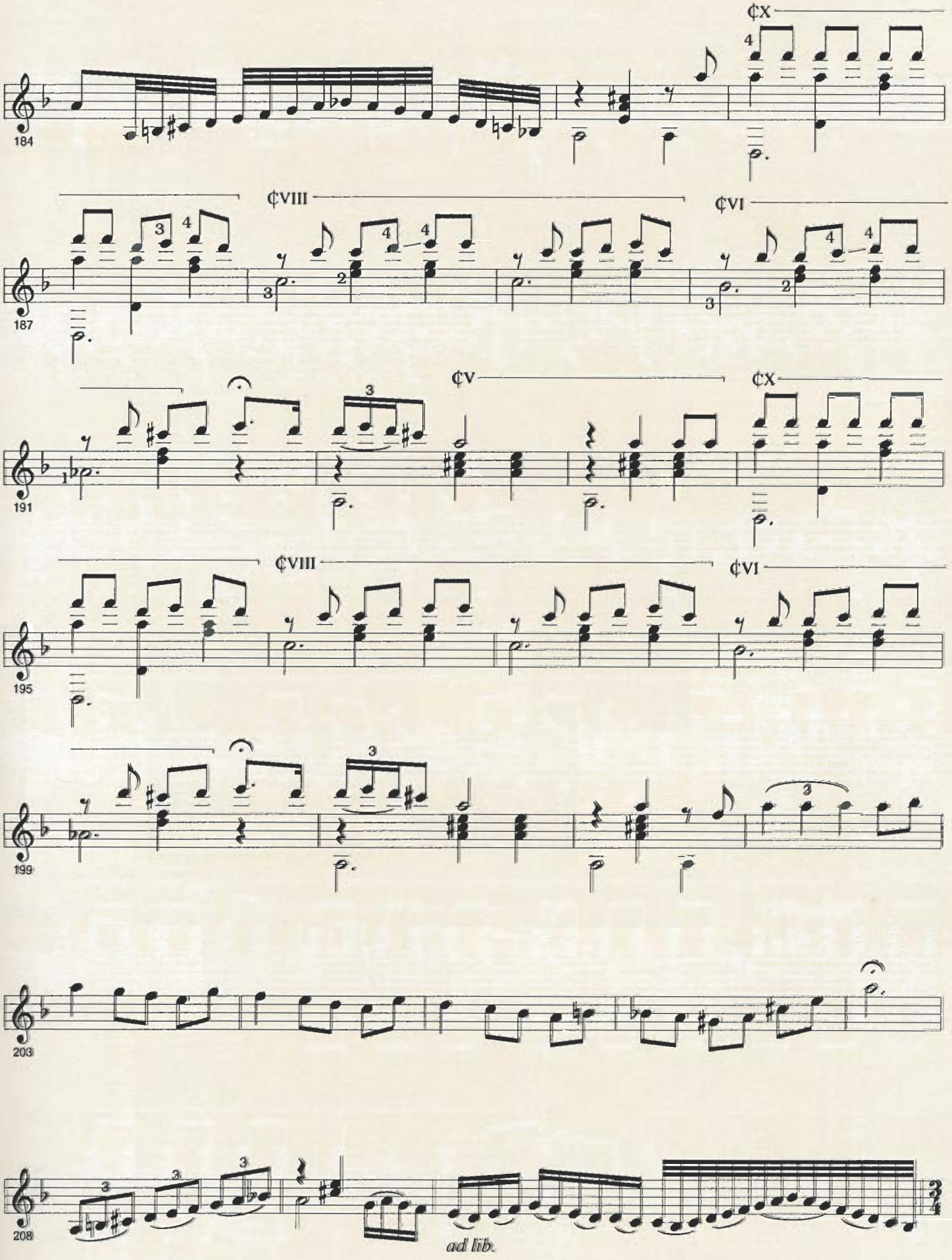

CVI
CIII
53
1.
CI
57
2.
CI
61
65
68
71
74

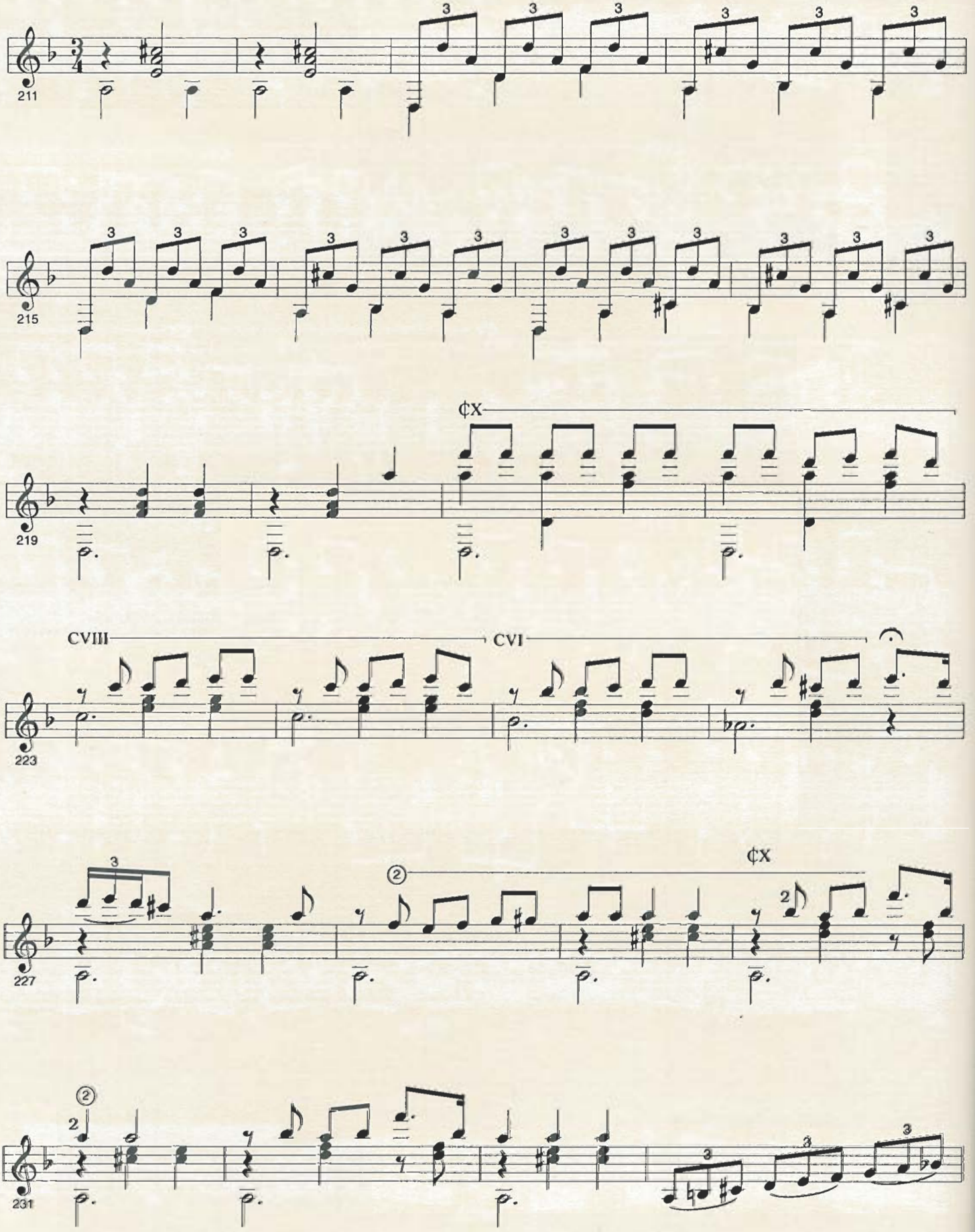

77
80
¢II
¢I
84
¢I
88
¢I
¢I
92
96
¢X
101
¢VIII
¢VI

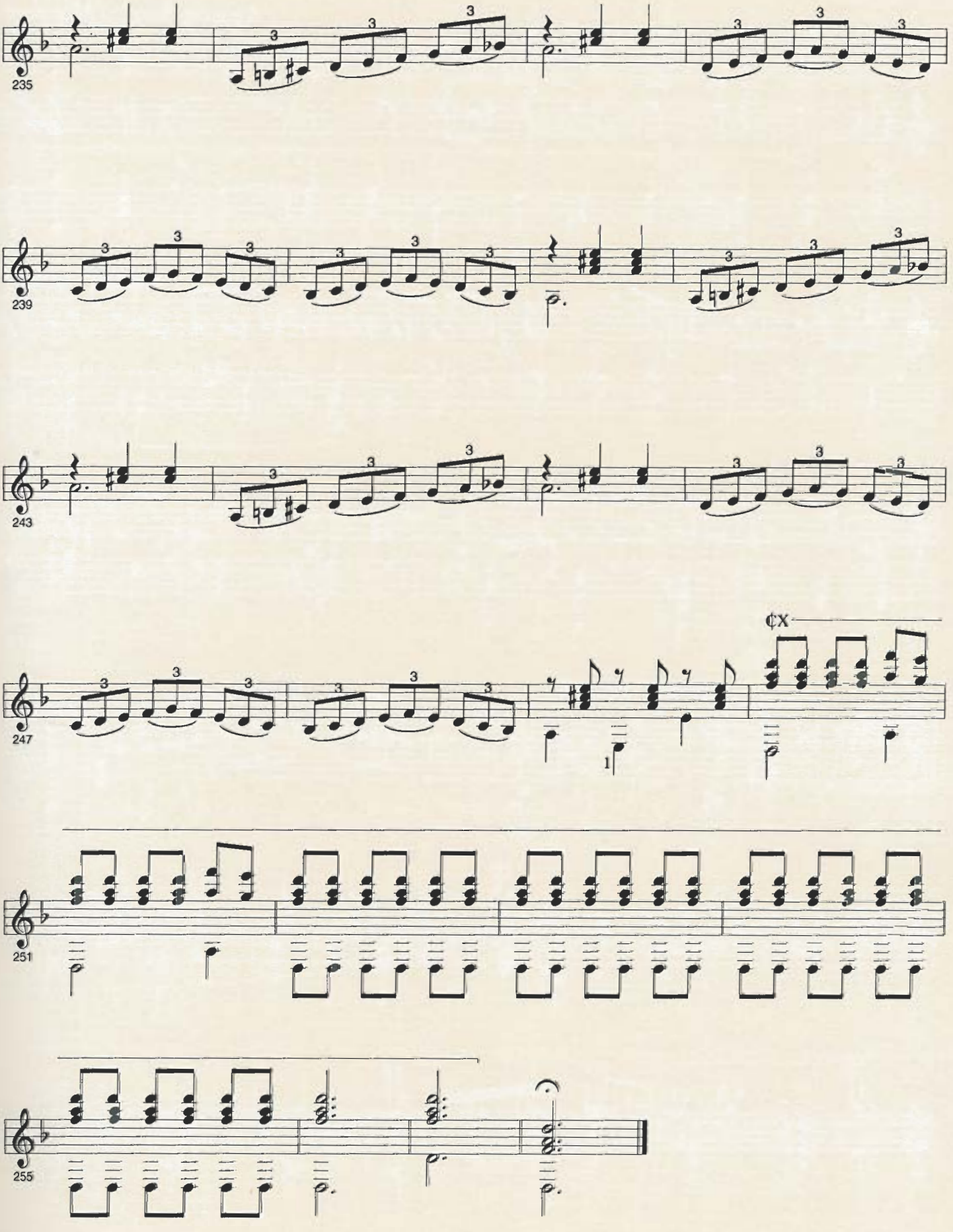

105
¢X
109
¢VIII
¢VI
113
¢V
117
¢V
122
126
¢VI
¢V
¢VI
¢V
CIII
130


¢V
¢VI
¢V
135
¢VI
¢V
CVI
138
141
ad lib.
144
¢X
harm.12
¢X
148
¢X
harm.12
¢X
¢VIII
¢VI
152
156
ad lib.


157
161
¢V
165
¢VI
¢V
CIII
CV
169
175
¢V
178
ad lib.
180

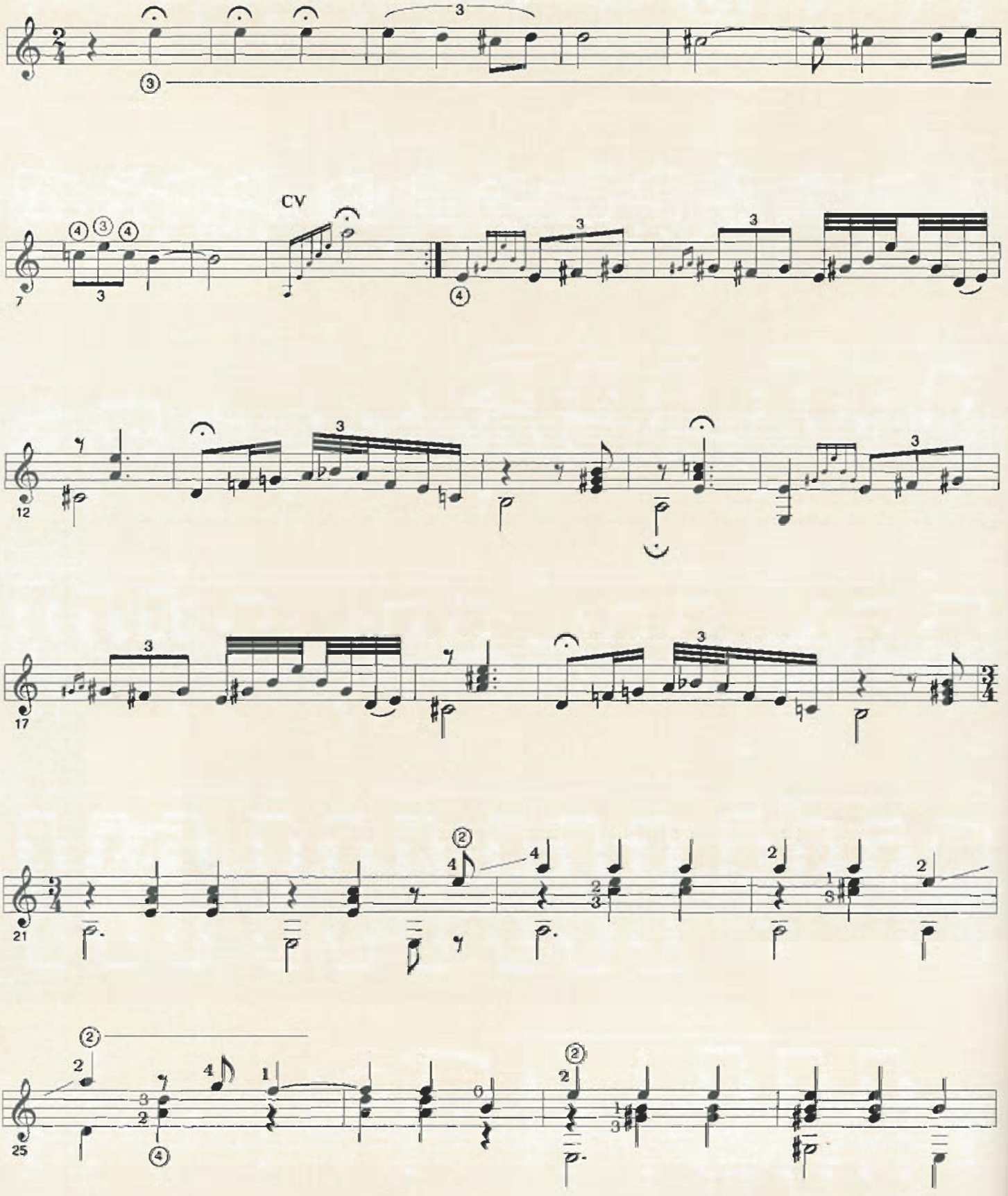

¢X
184
¢VIII
¢VI
187
¢V
¢X
191
¢VIII
¢VI
195
199
203
208
ad lib.

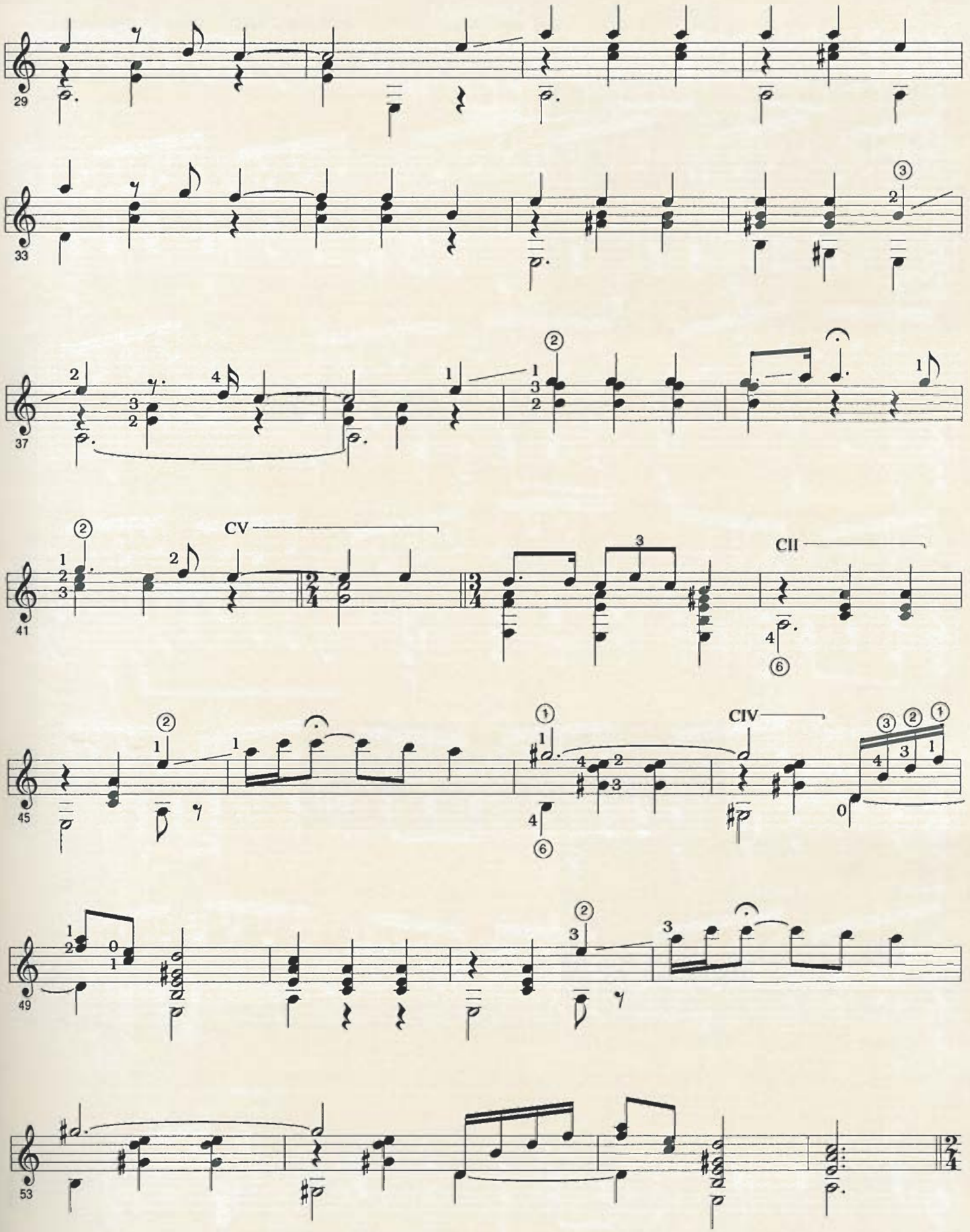

211
215
219
¢X
223
CVIII
CVI
227
¢X
231

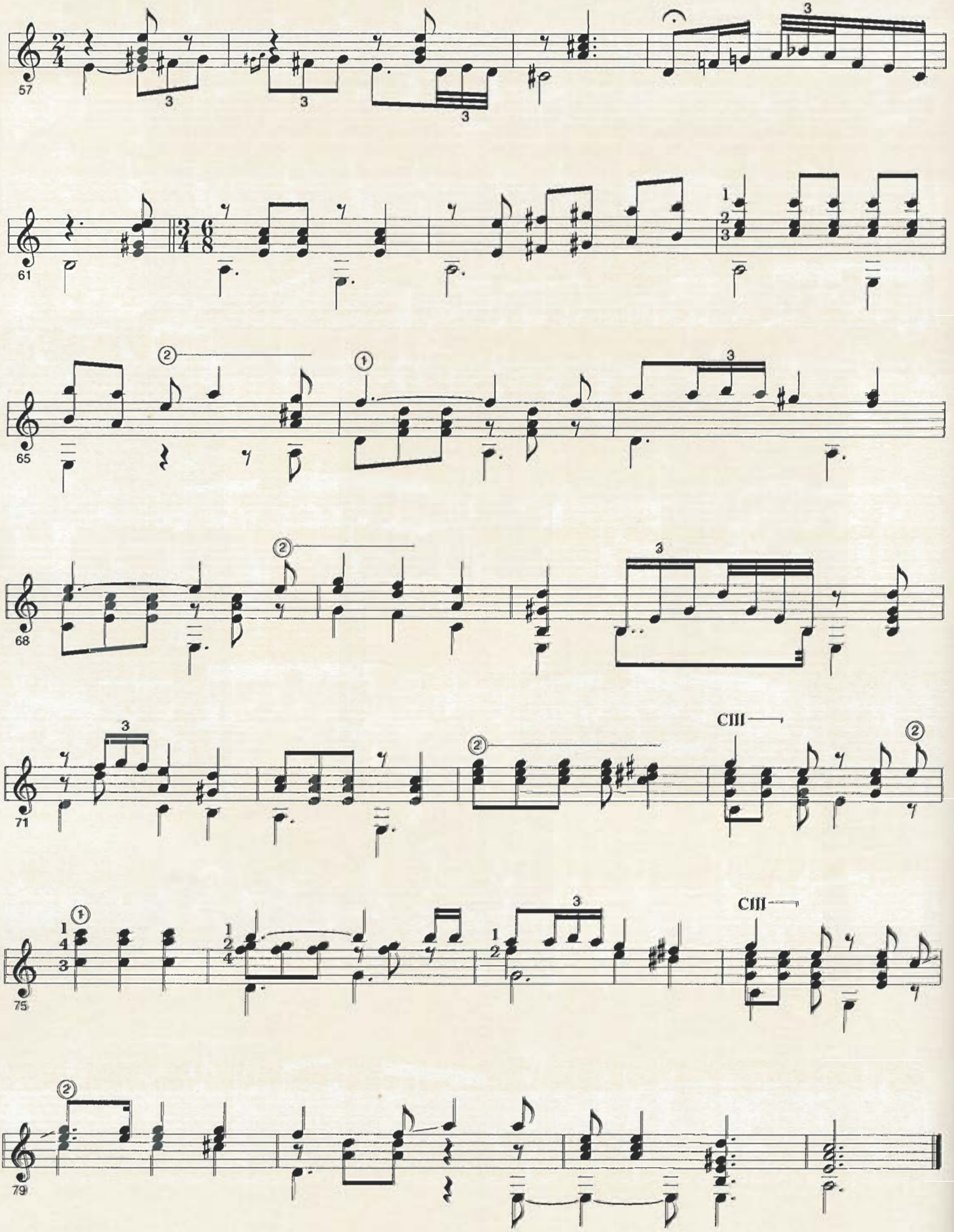

235
239
243
247
¢X
1
251
255

Aires Criollos

Agustín Barrios Mangoré



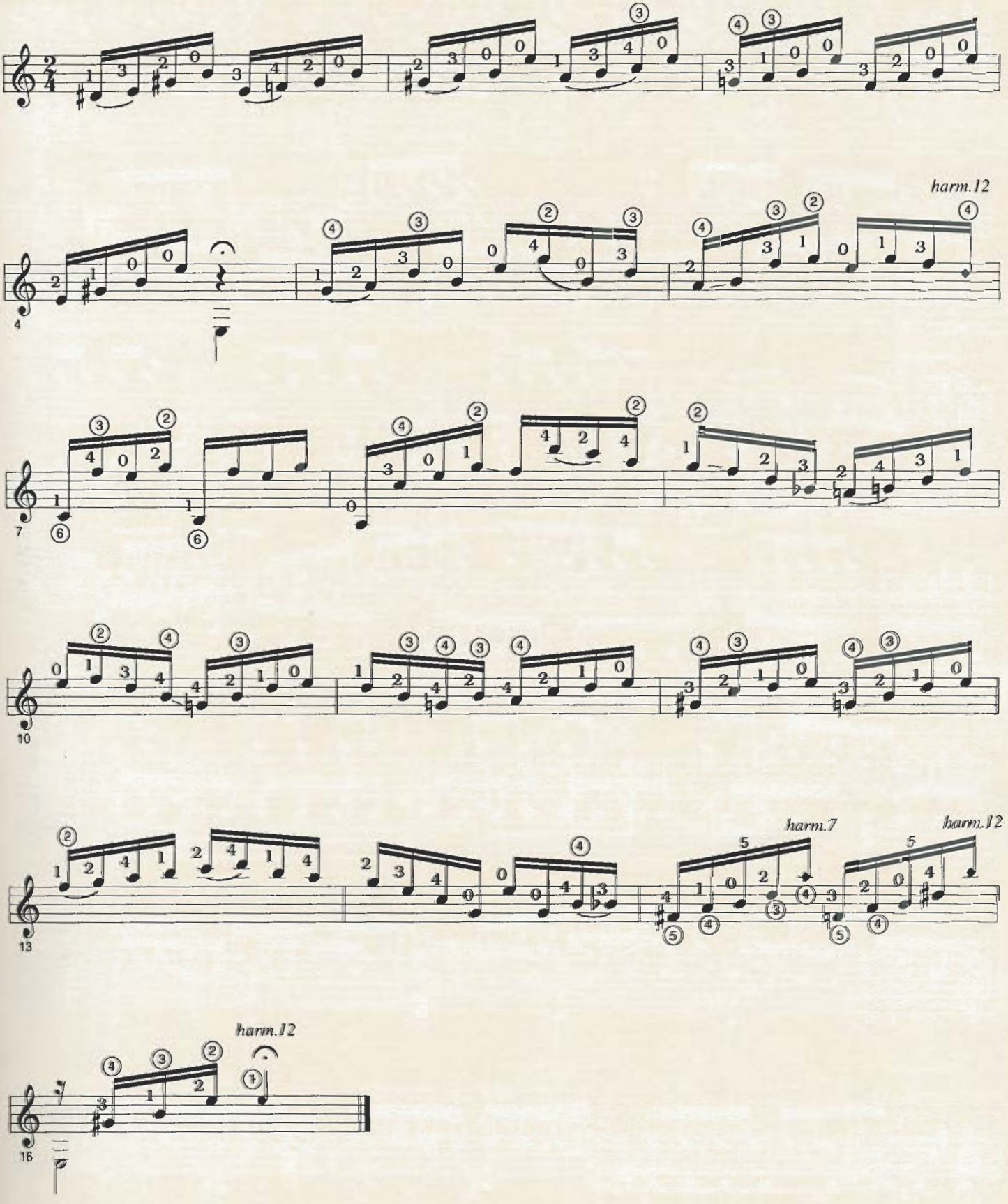

29
33
37
41
CV
CII
45
CIV
49
53


57
61
65
68
71
75
79
CIII
CIII

Aires Mudéjares

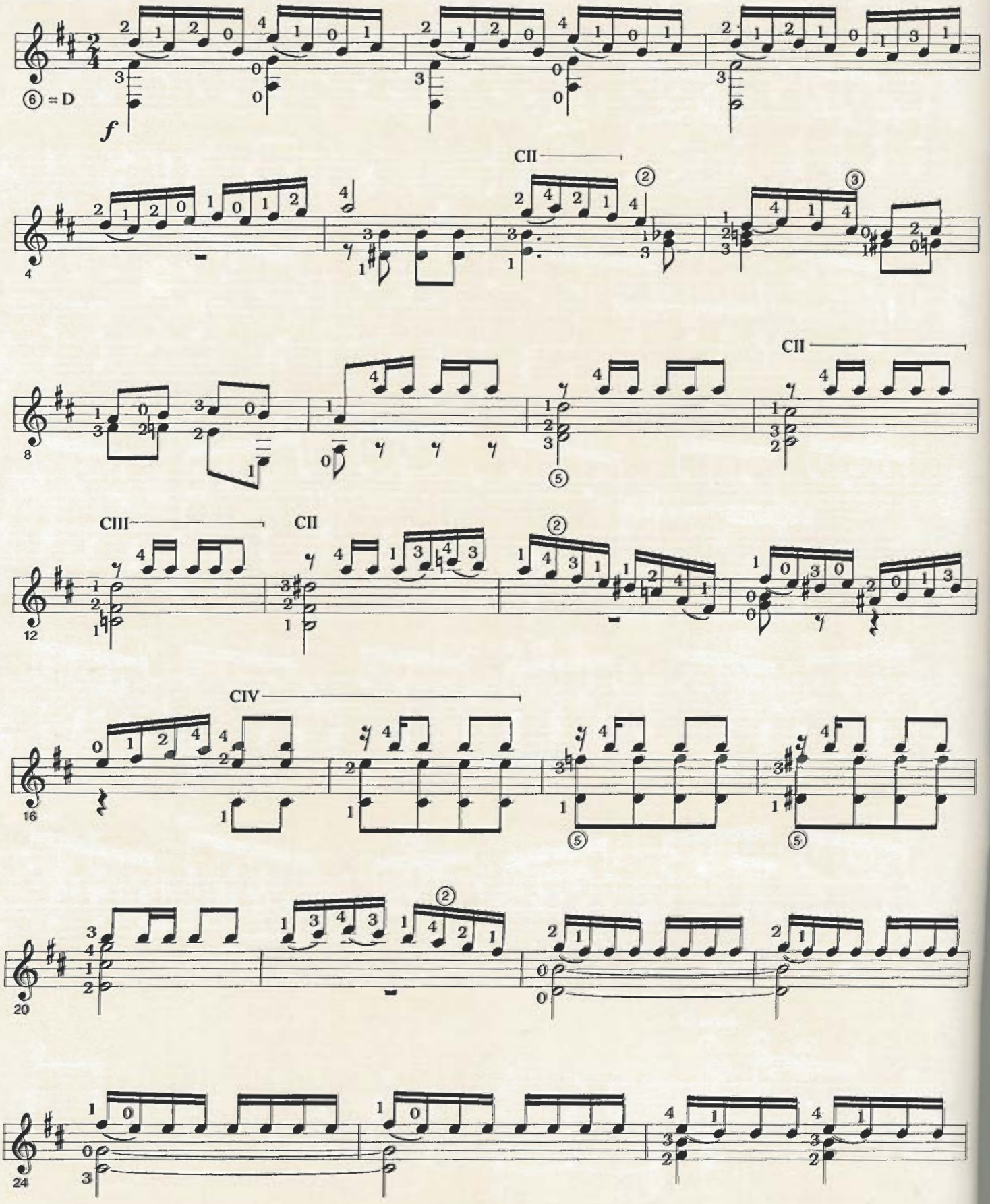
(Apuntes)

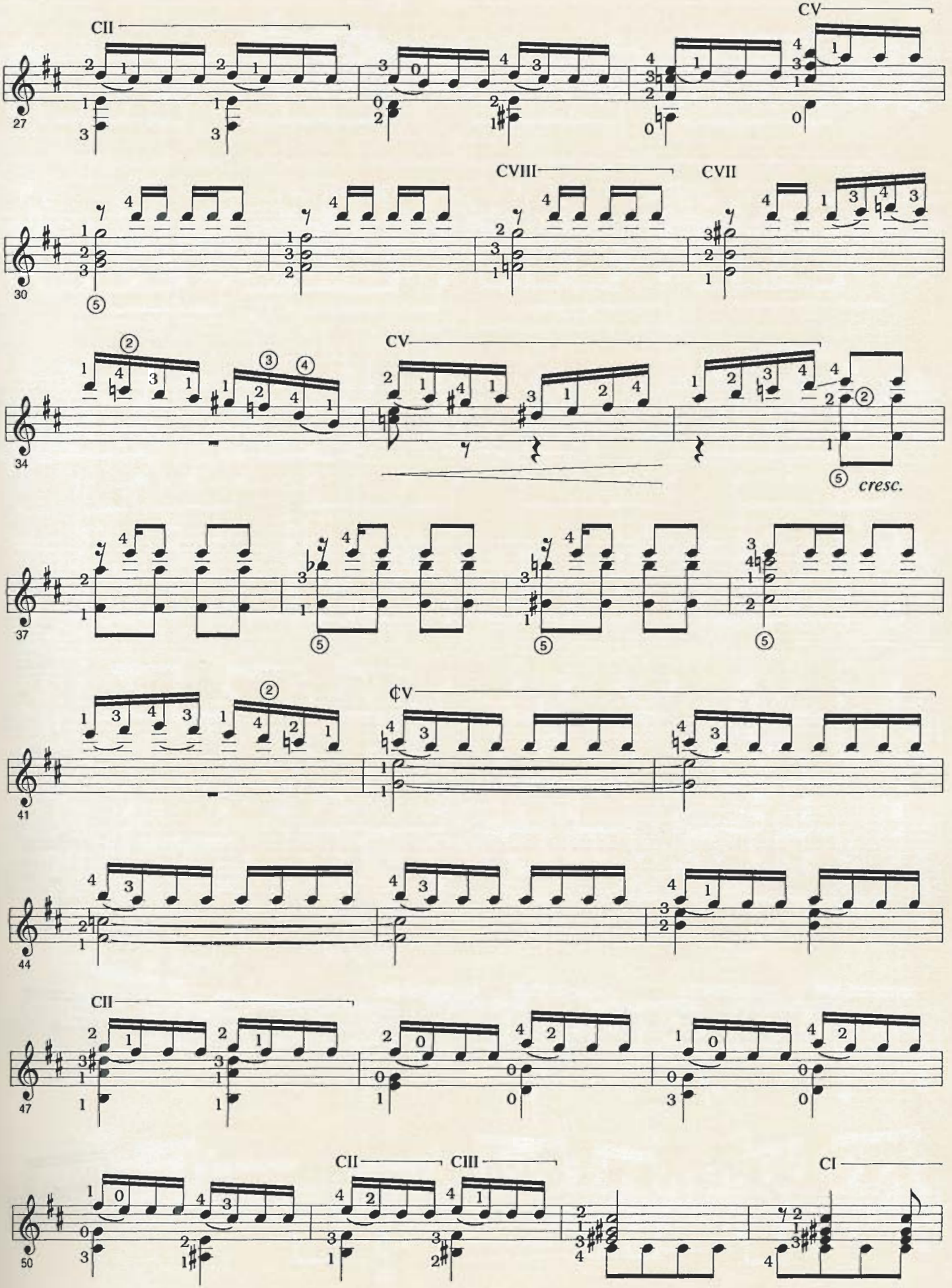
Agustín Barrios Mangoré

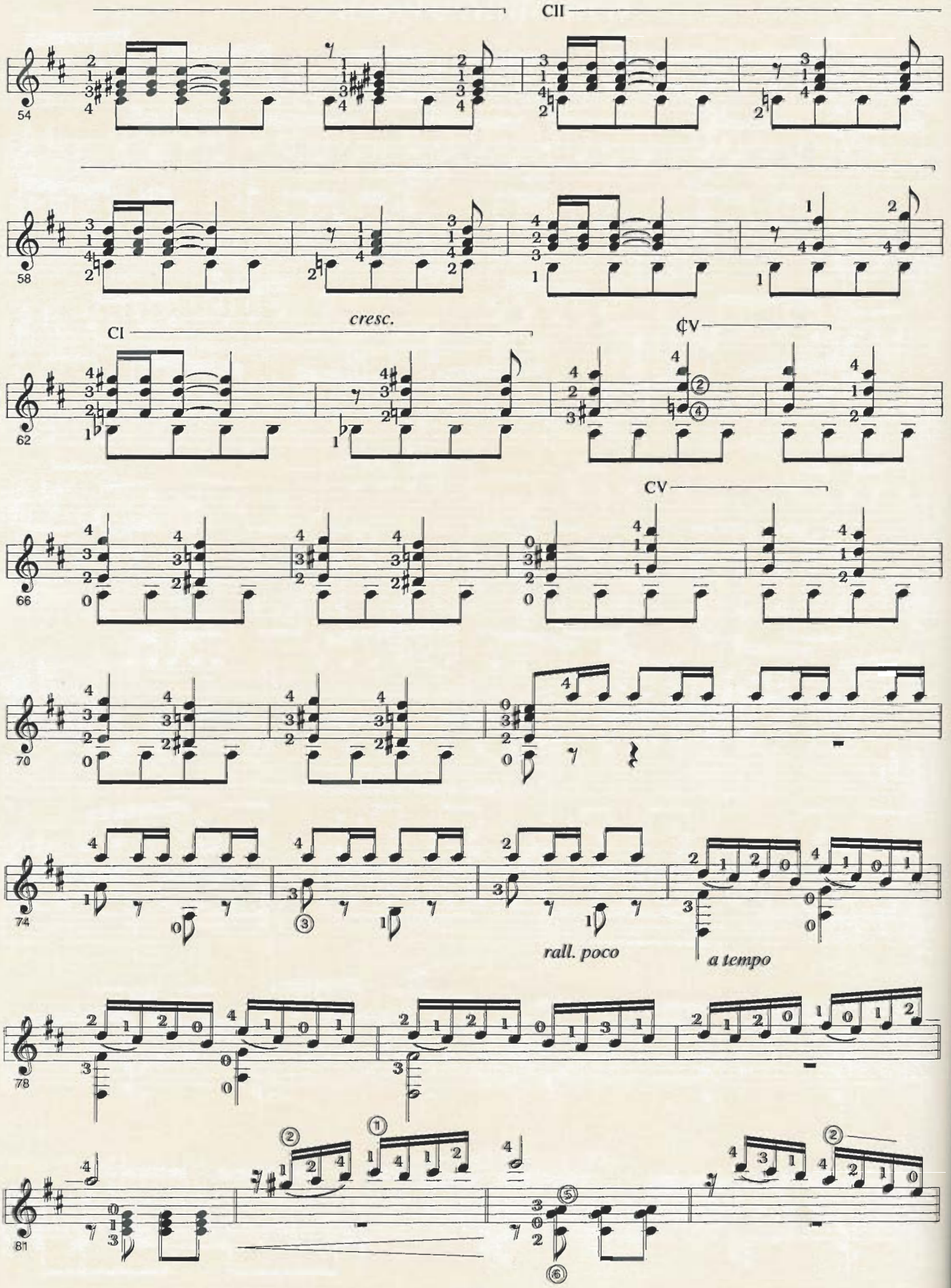


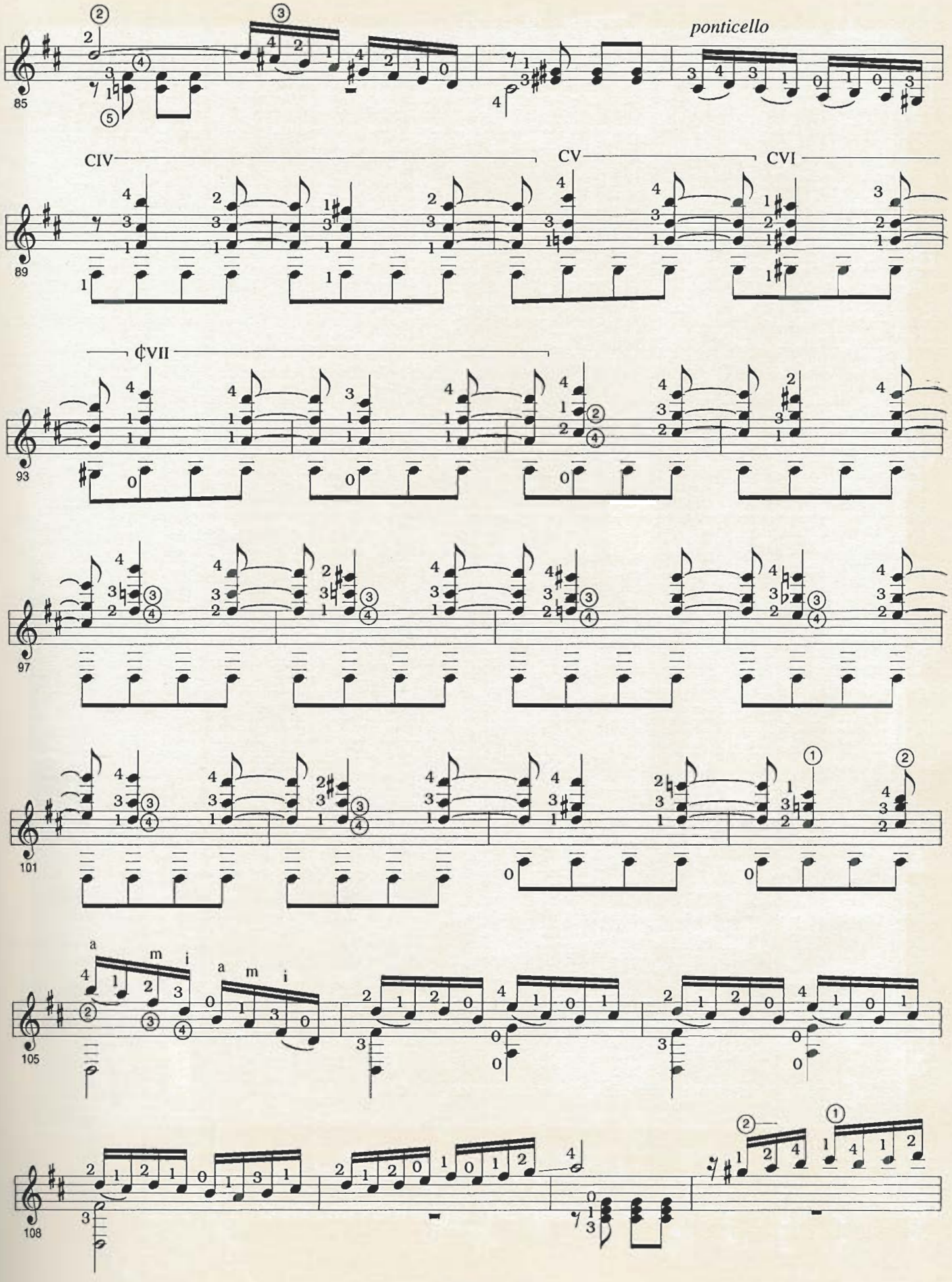
Allegro Sinfónico

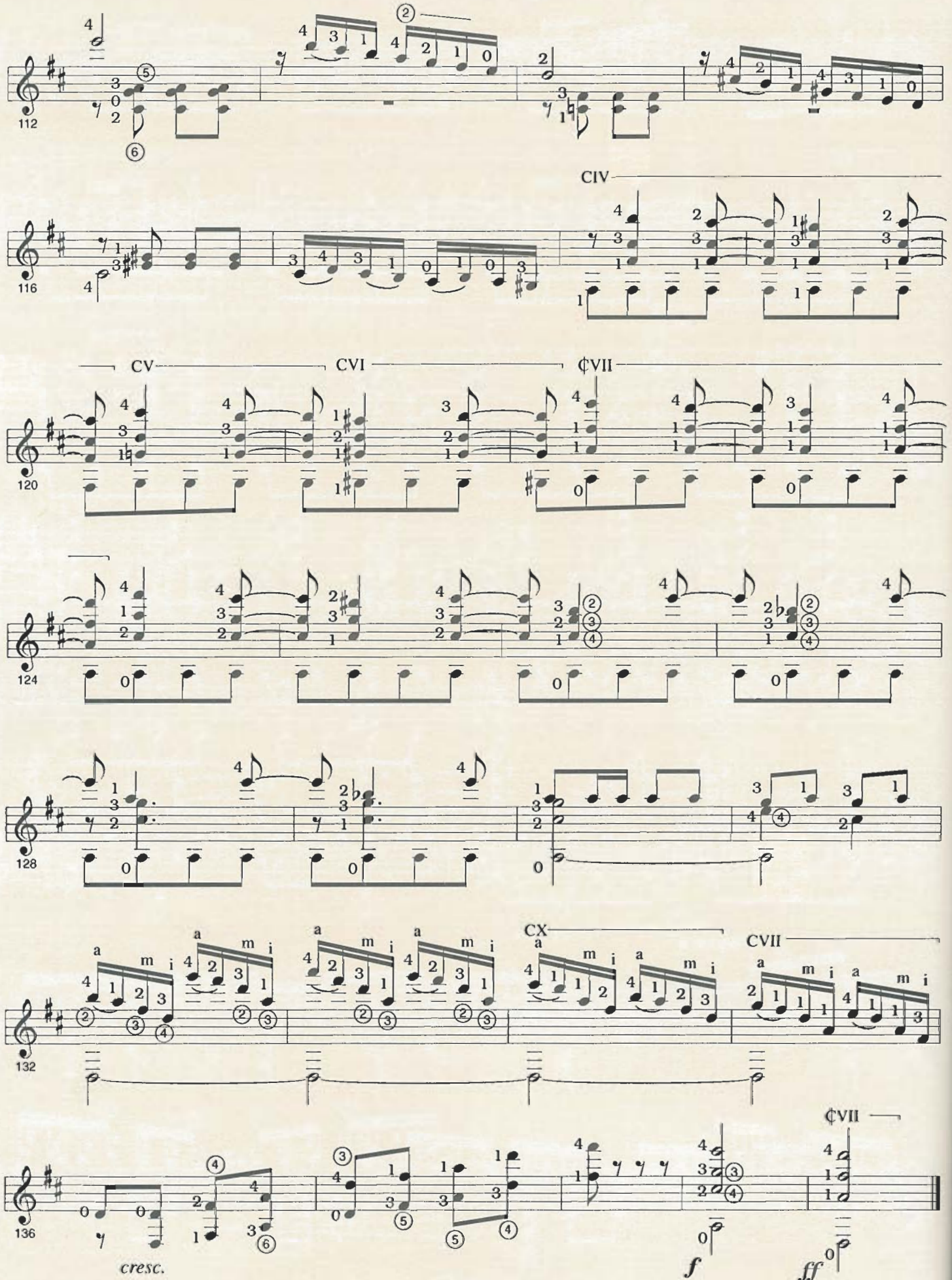
Agustín Barrios Mangoré




CII
CV
27
CVIII
CVII
30
CV
34
cresc.
37
¢V
41
44
CII
47
CII
CIII
CI
50


CII
54
58
cresc.
CI
62
¢V
CV
66
70
74
rall. poco
a tempo
78
81

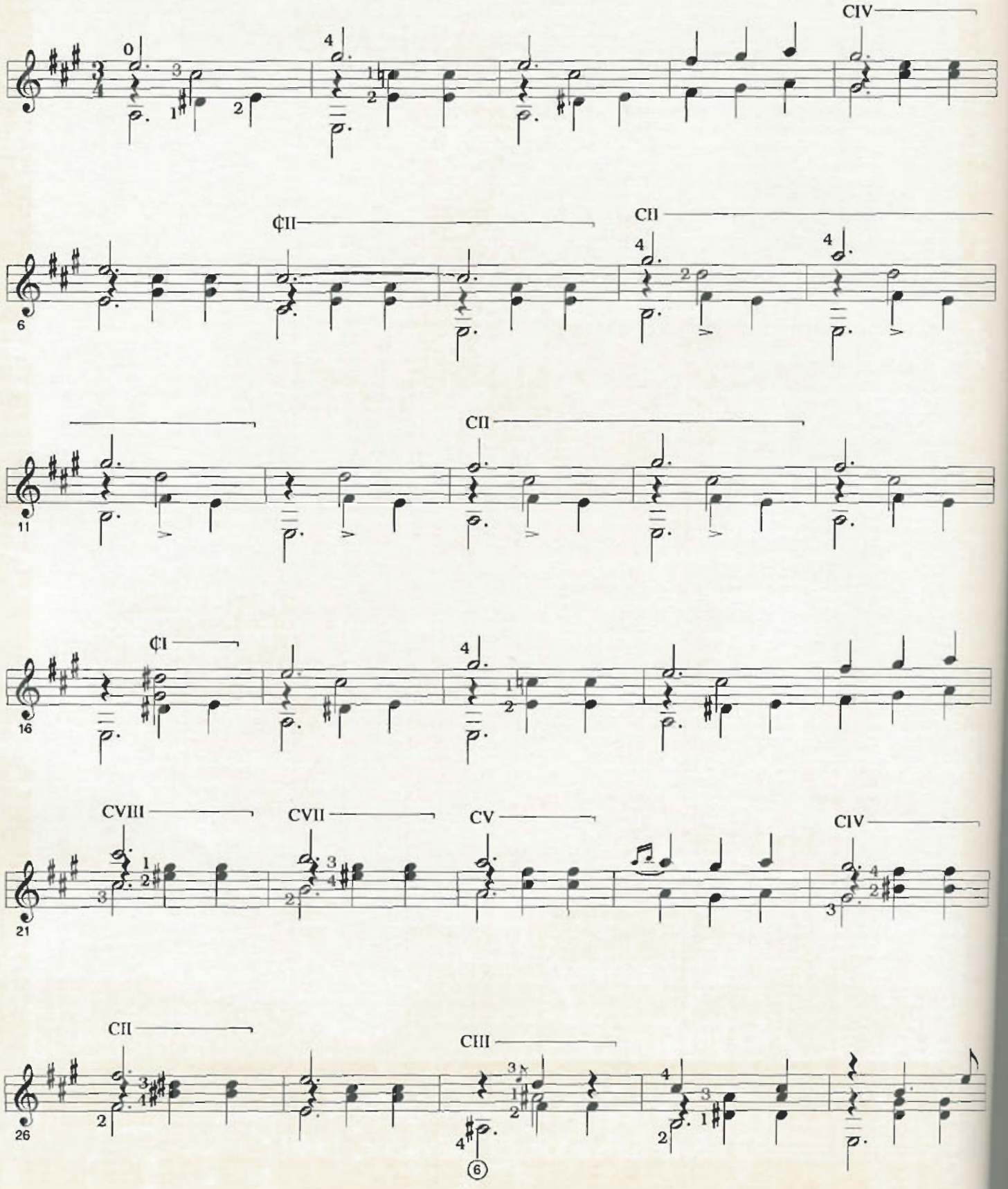

ponticello
CIV
CV
CVI
¢VII
85
89
93
97
101
105
108

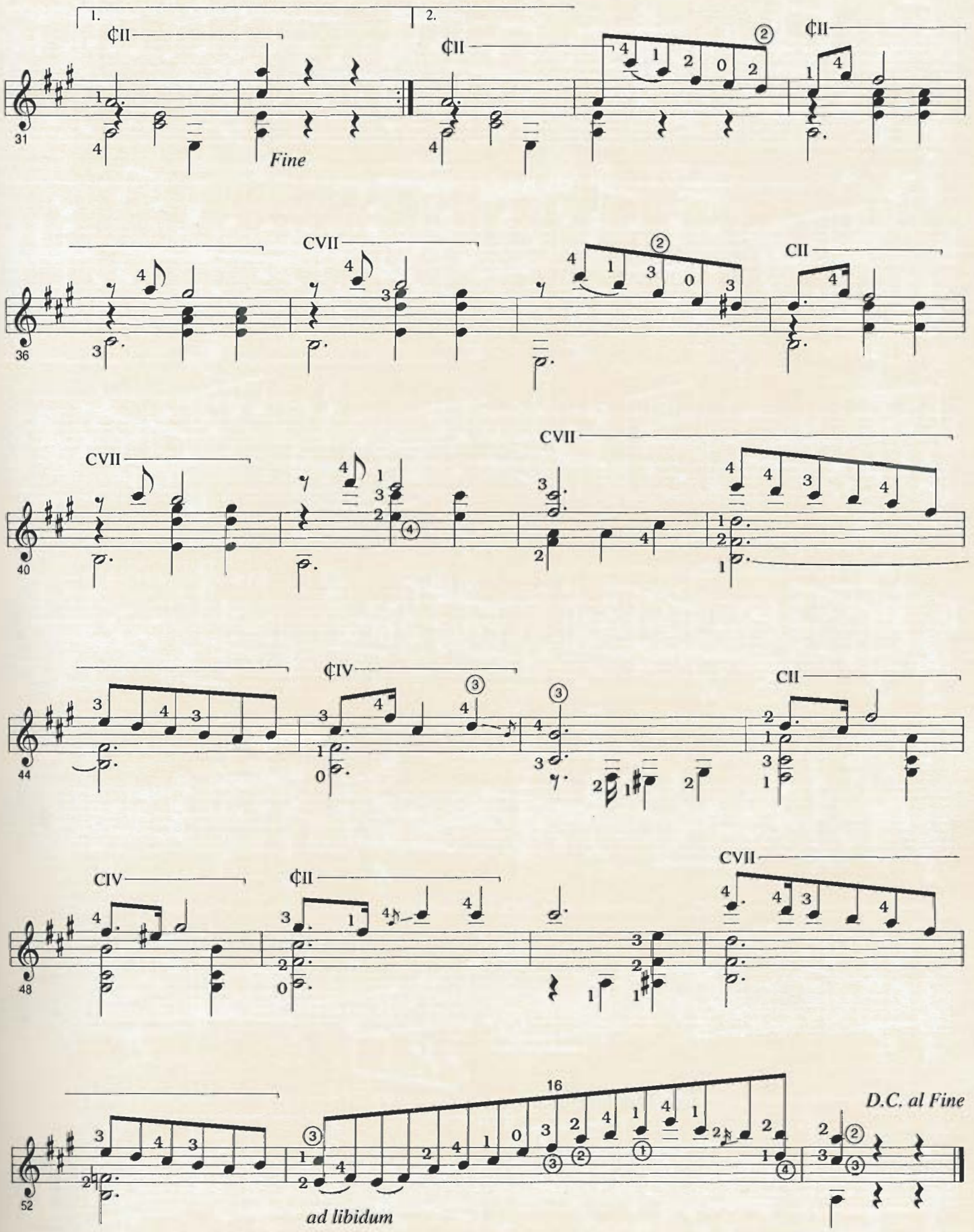

112
116
CIV
120
CV
CVI
¢VII
124
128
132
CX
CVII
136
¢VII
cresc.
f
ff

Agustín Barrios Mangoré
San Salvador, El Salvador, 1940

Altair

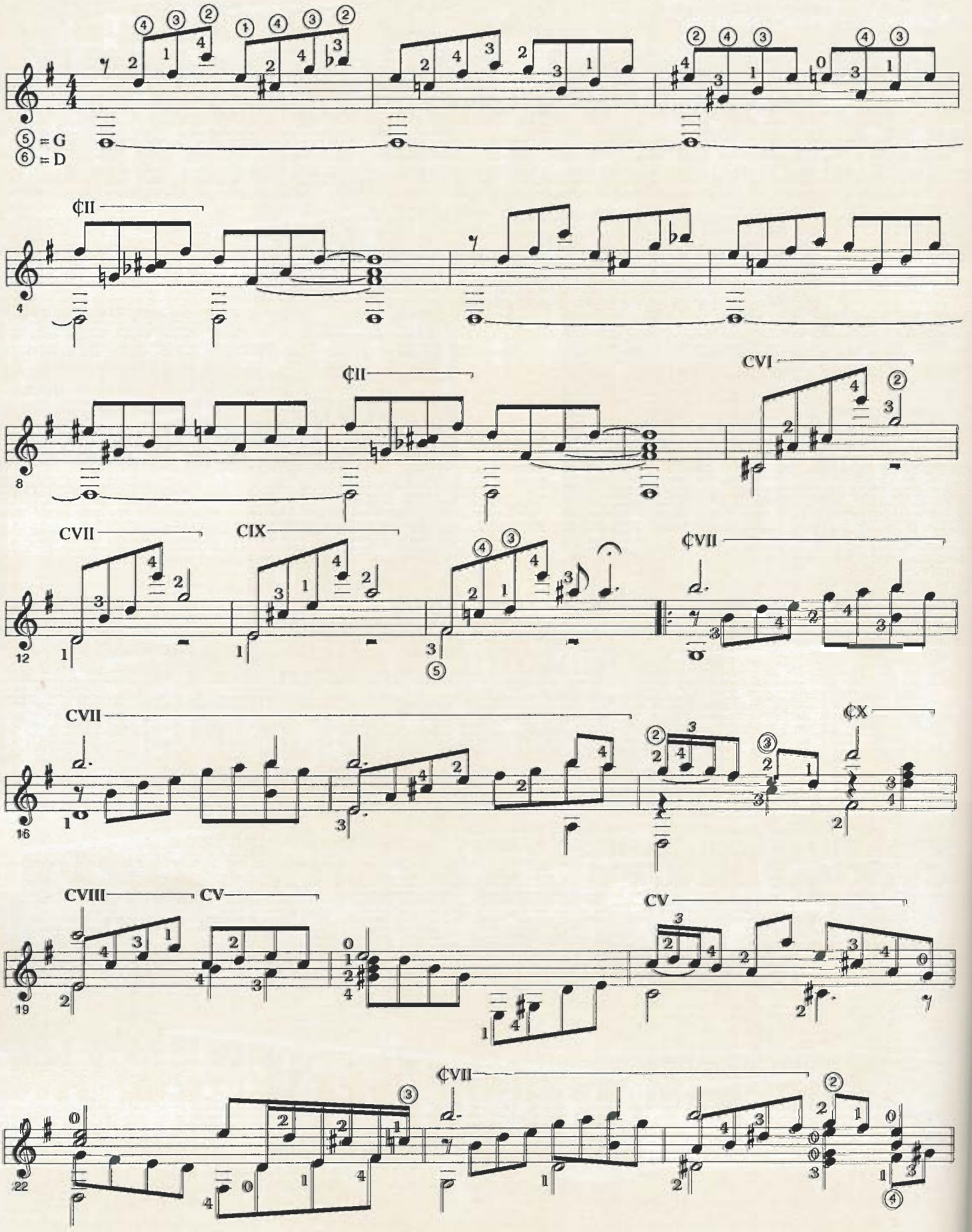
Agustín Barrios Mangoré

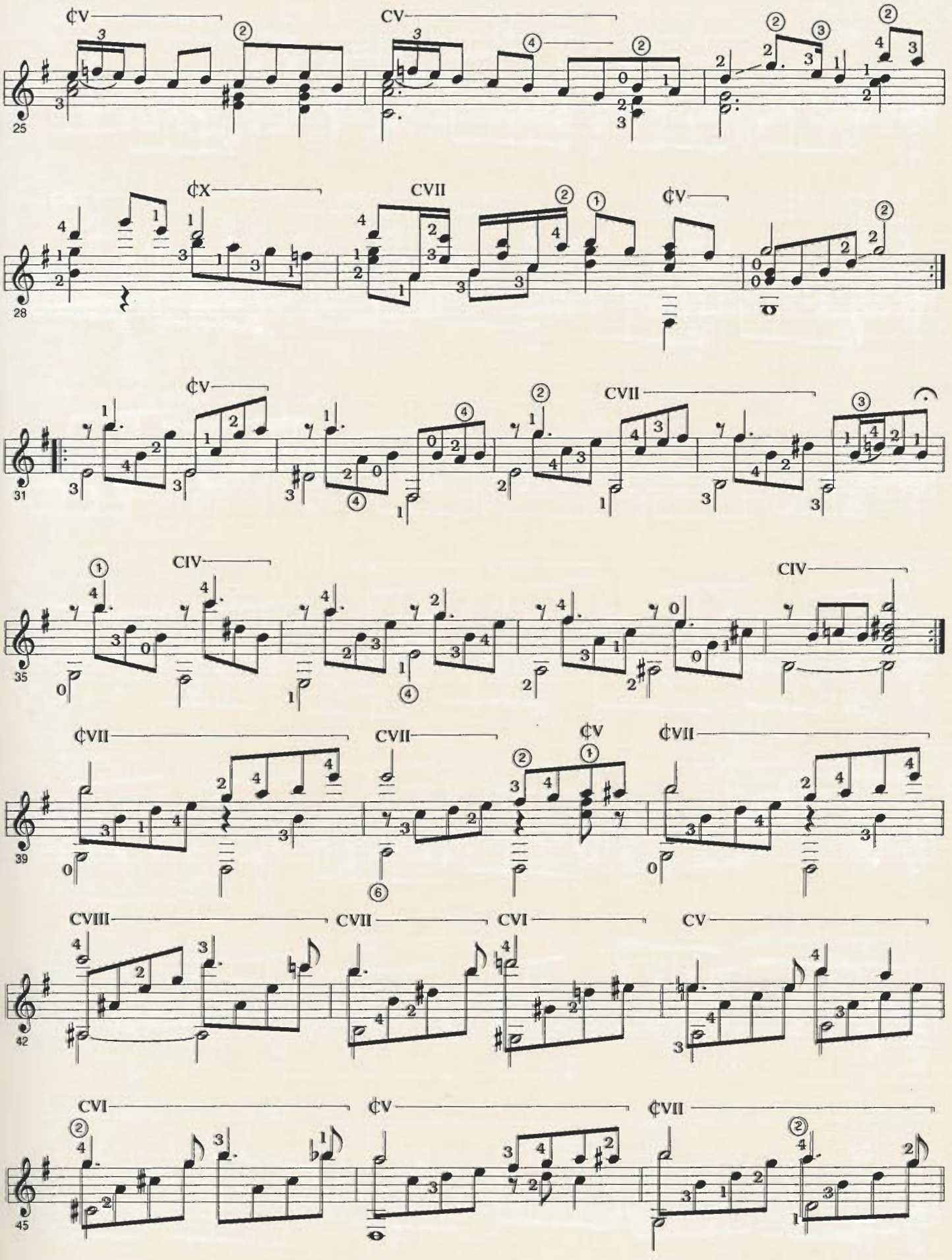


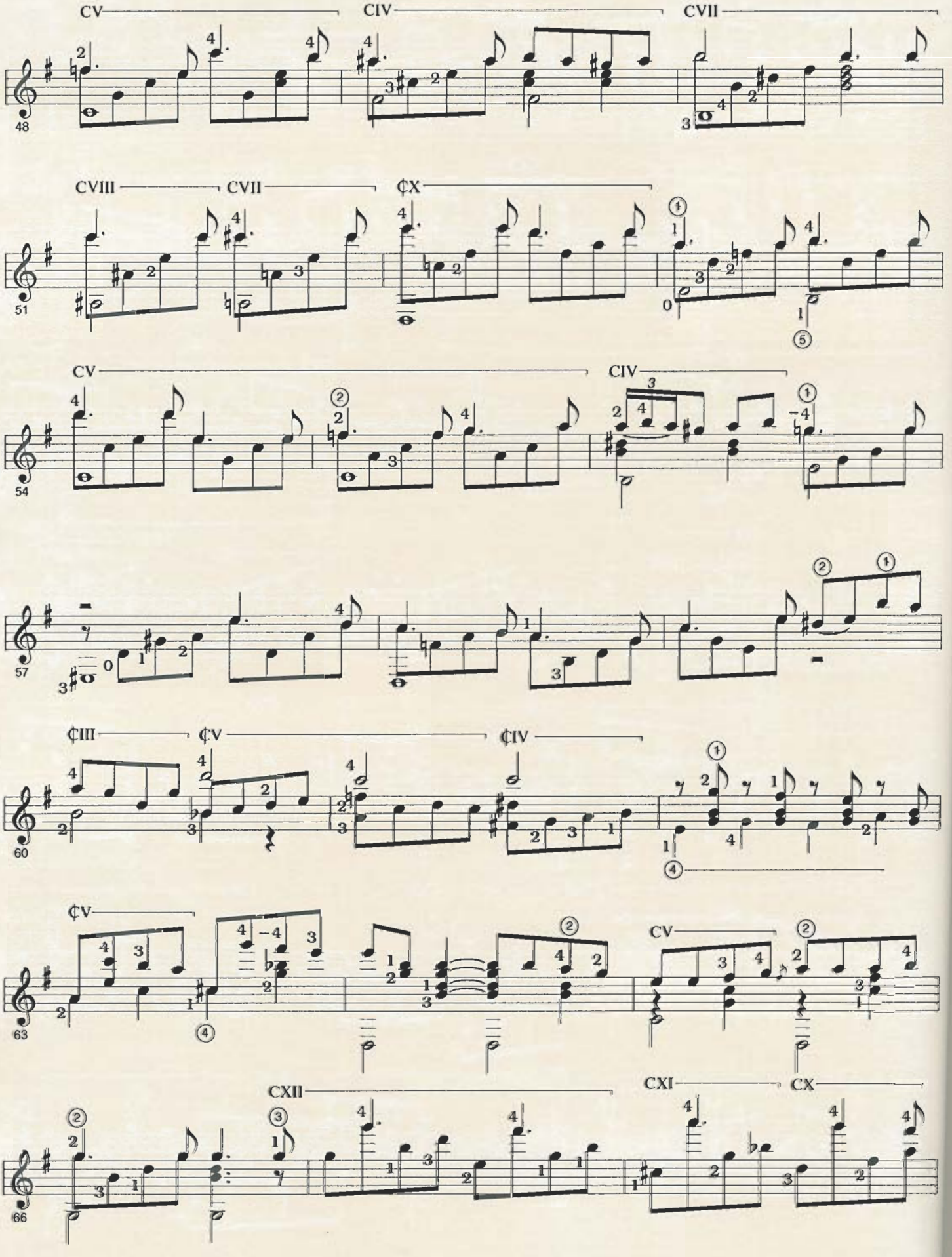

1.
2.
¢II
¢II
¢II
31
Fine
CVII
CII
36
CVII
CVII
40
¢IV
CII
44
CIV
¢II
CVII
48
16
D.C. al Fine
52
ad libidum

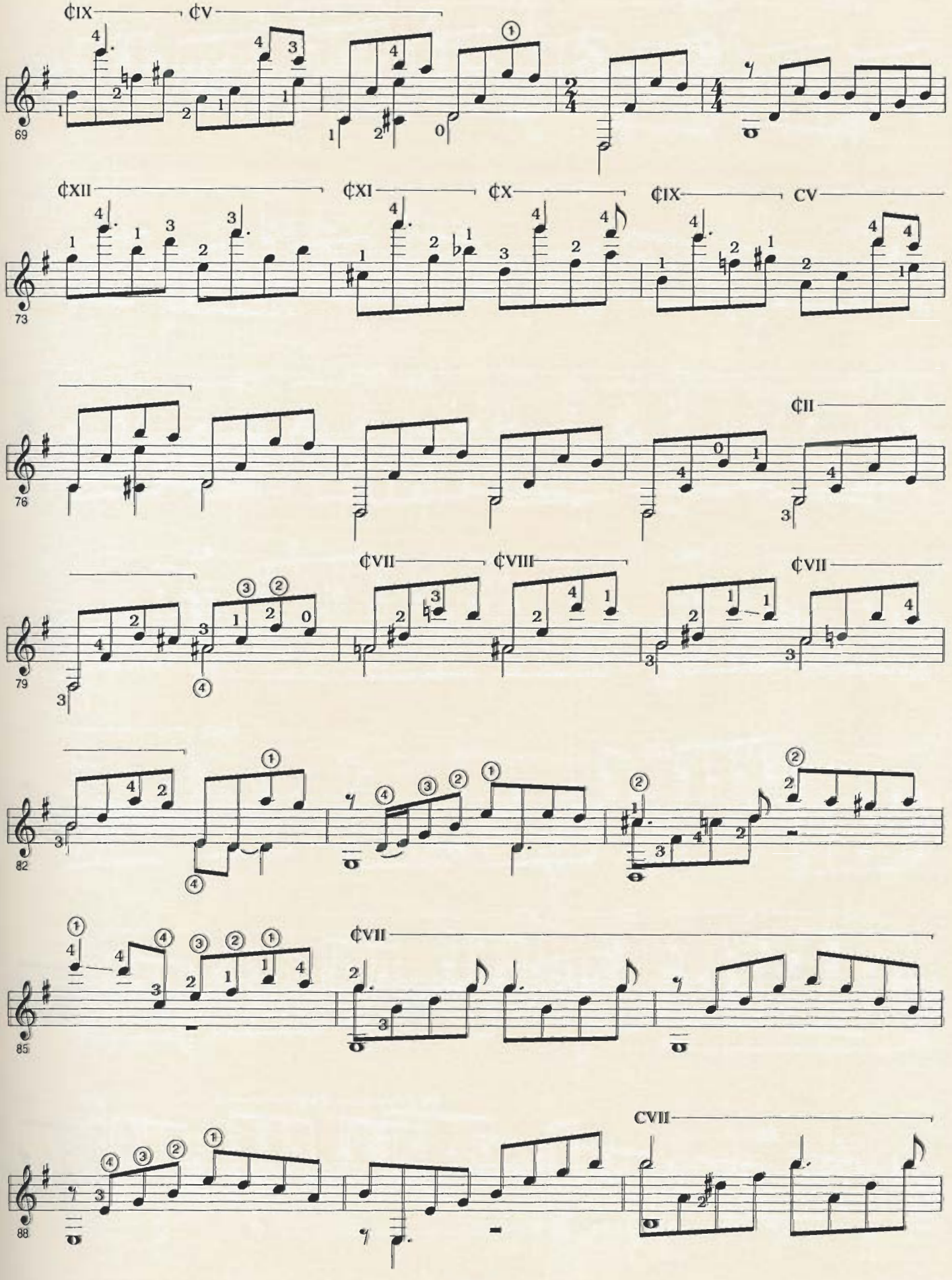
A mi Madre

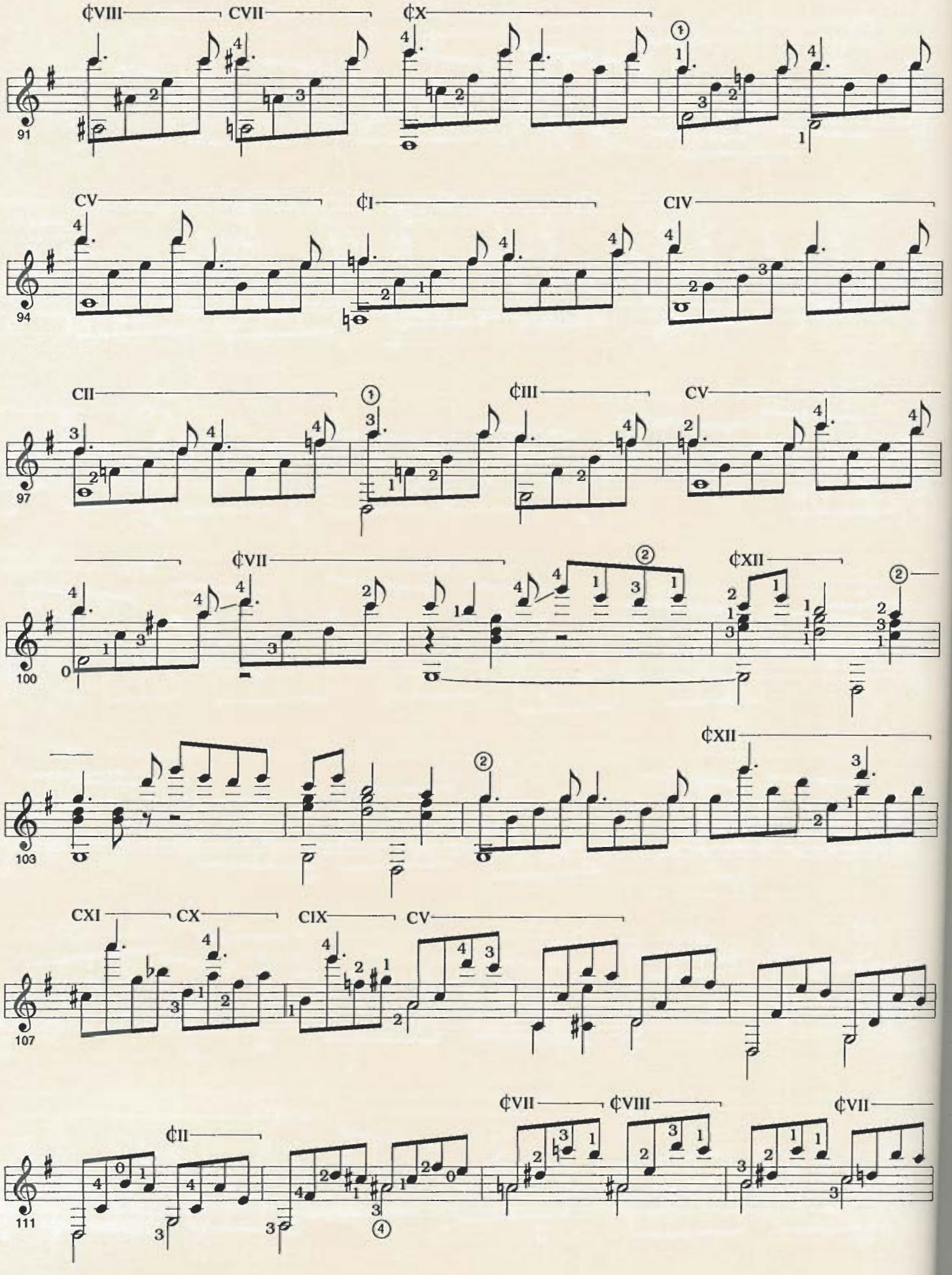
Agustín Barrios Mangoré

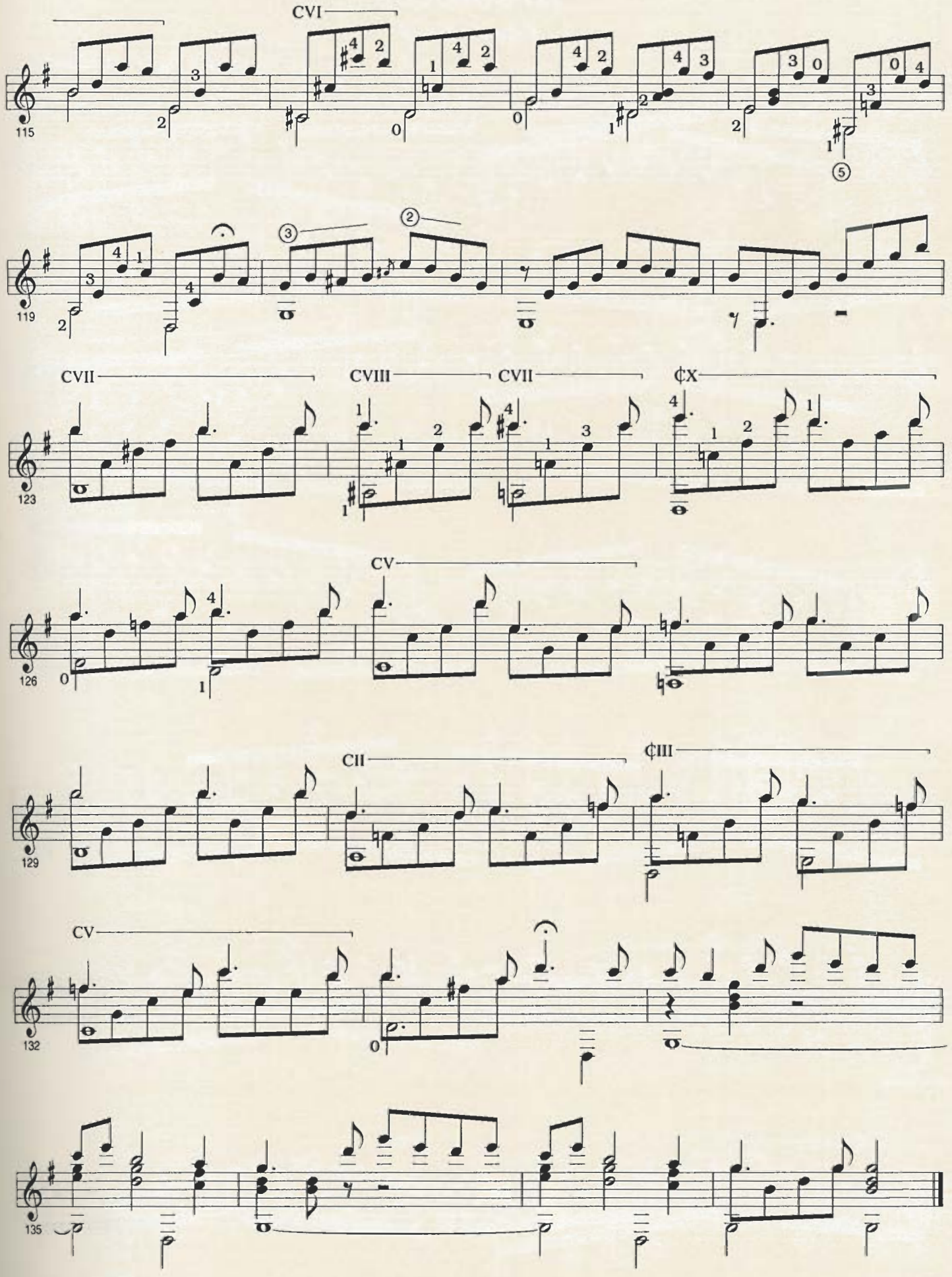



¢V
CV
25
¢X
CVII
¢V
28
¢V
CVII
31
CIV
CIV
35
¢VII
CVII
¢V
¢VII
39
CVIII
CVII
CVI
CV
42
CVI
¢V
¢VII
45


CV
CIV
CVII
48
CVIII
CVII
¢X
51
CV
CIV
54
57
¢III
¢V
¢IV
60
¢V
CV
63
CXII
CXI
CX
66


¢IX
¢V
69
¢XII
¢XI
¢X
¢IX
CV
73
¢II
76
¢VII
¢VIII
¢VII
79
82
¢VII
85
CVII
88

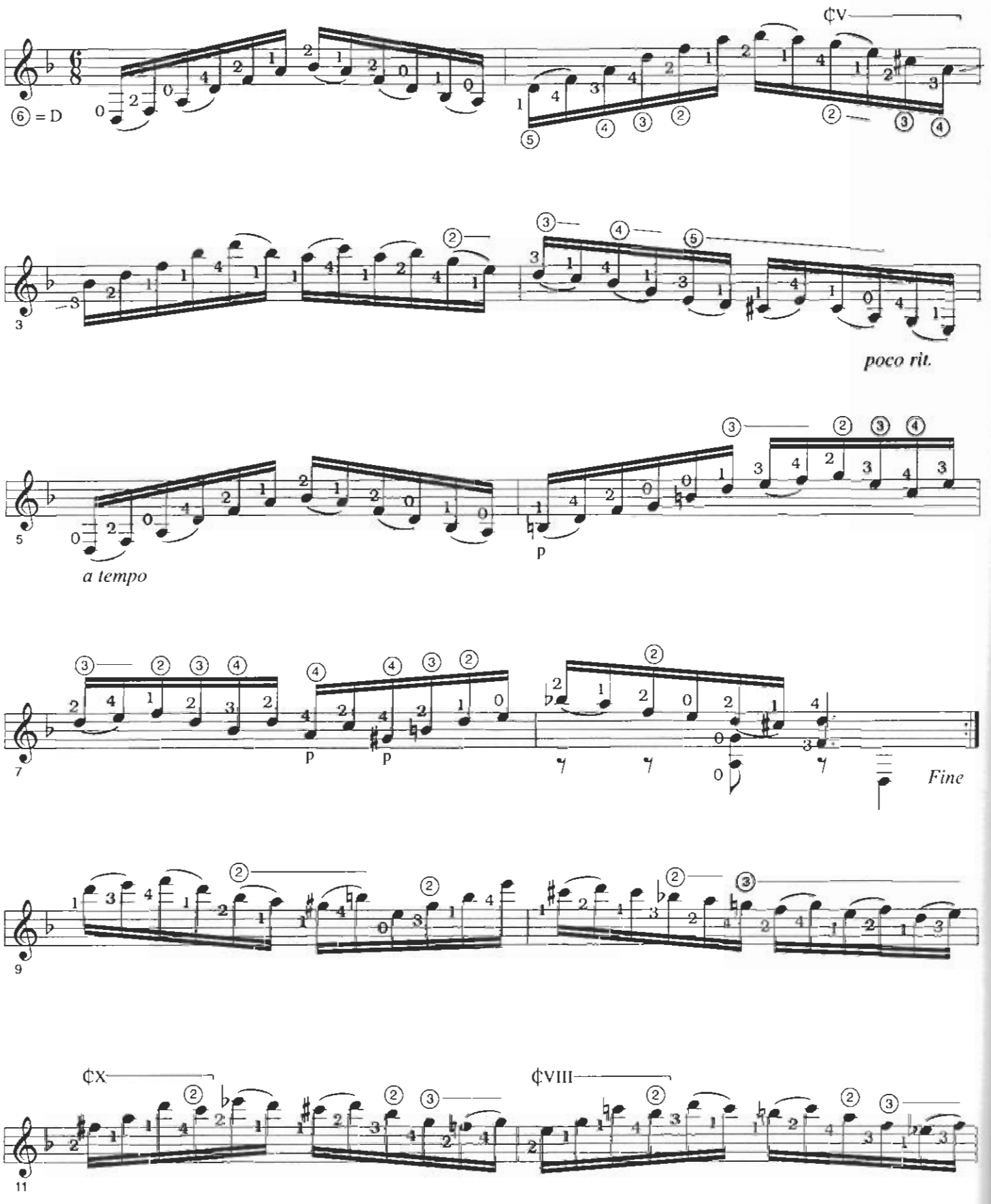

¢VIII
CVII
¢X
91
CV
¢I
CIV
94
CII
¢III
CV
97
¢VII
¢XII
100
¢XII
103
CXI
CX
CIX
CV
107
¢II
¢VII
¢VIII
¢VII
111

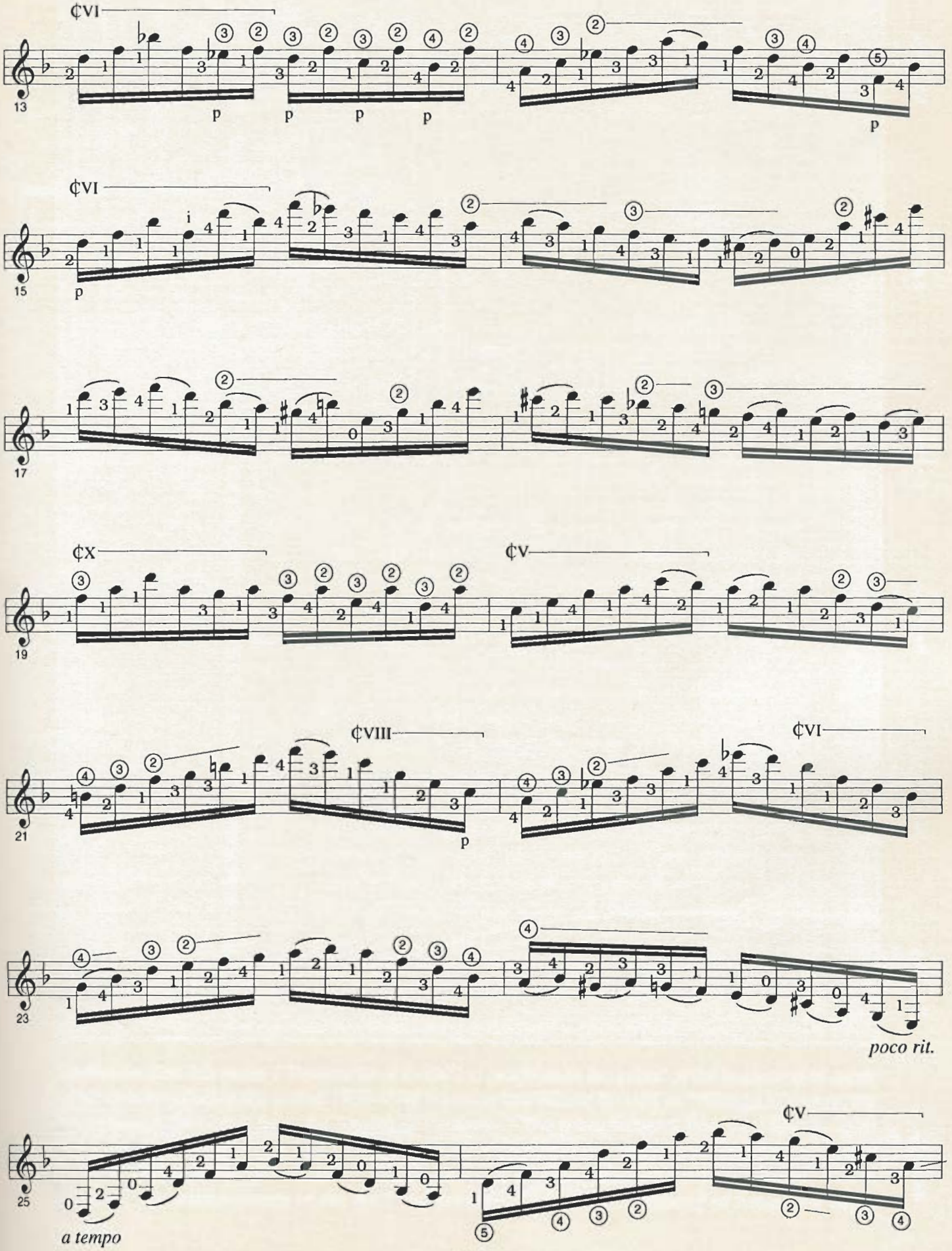

CVI
115
119
CVII
CVIII
CVII
¢X
123
CV
126
CII
¢III
129
CV
132
135

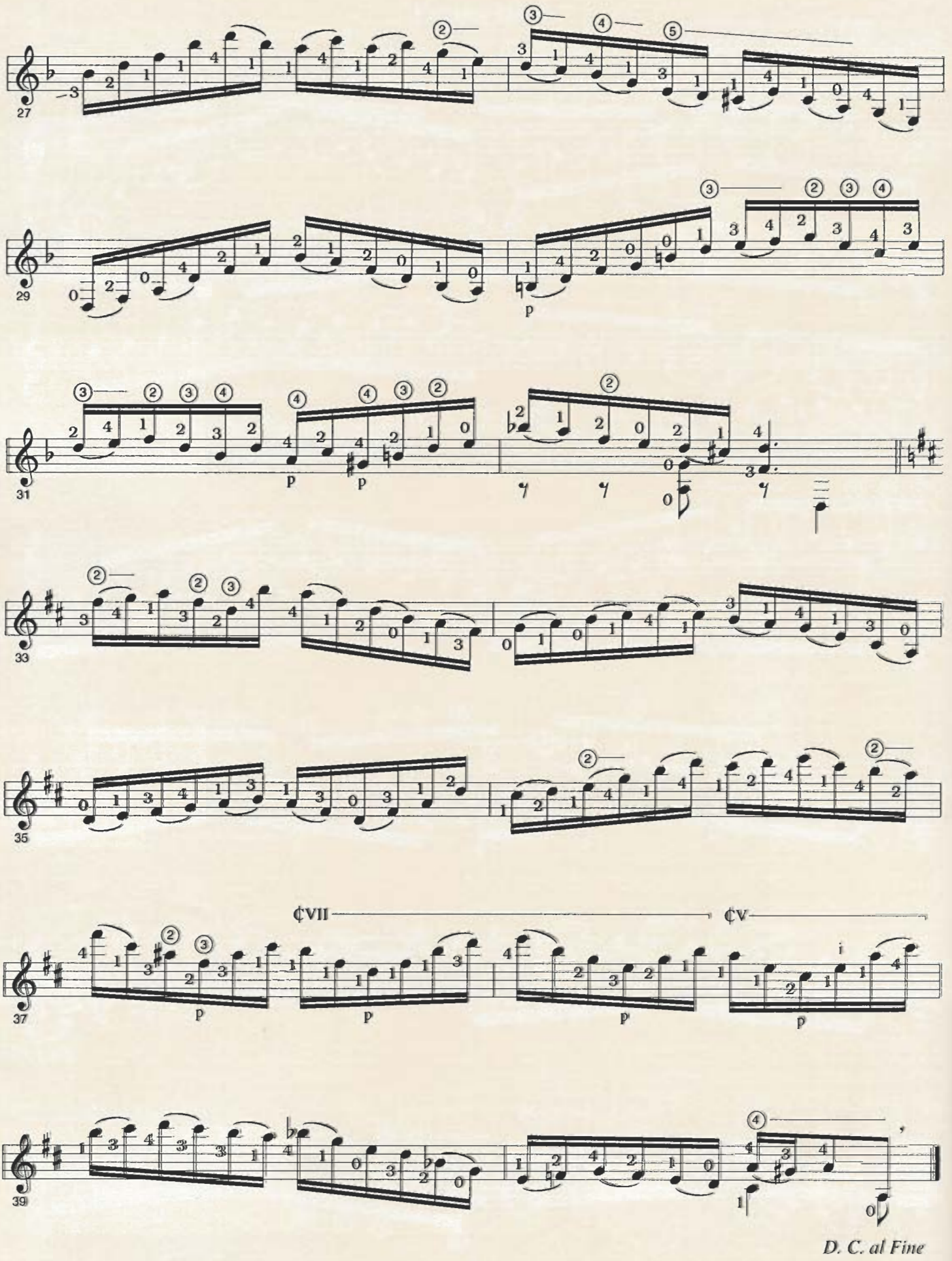
Arabescos

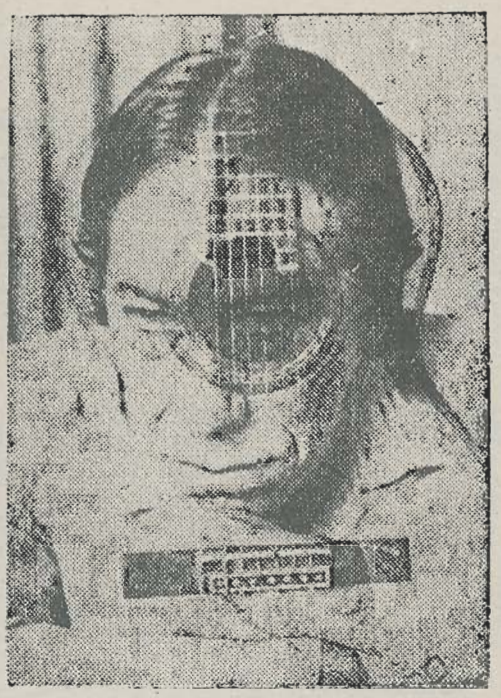
Estudio No. 4

Agustín Barrios Mangoré




¢VI
13
p
p
p
p
p
¢VI
15
p
17
¢X
¢V
19
¢VIII
¢VI
21
p
23
poco rit.
¢V
25
a tempo


27
29
p
31
p
p
33
35
37
¢VII
¢V
p
p
p
p
39
D. C. al Fine



PROFESION DE FE

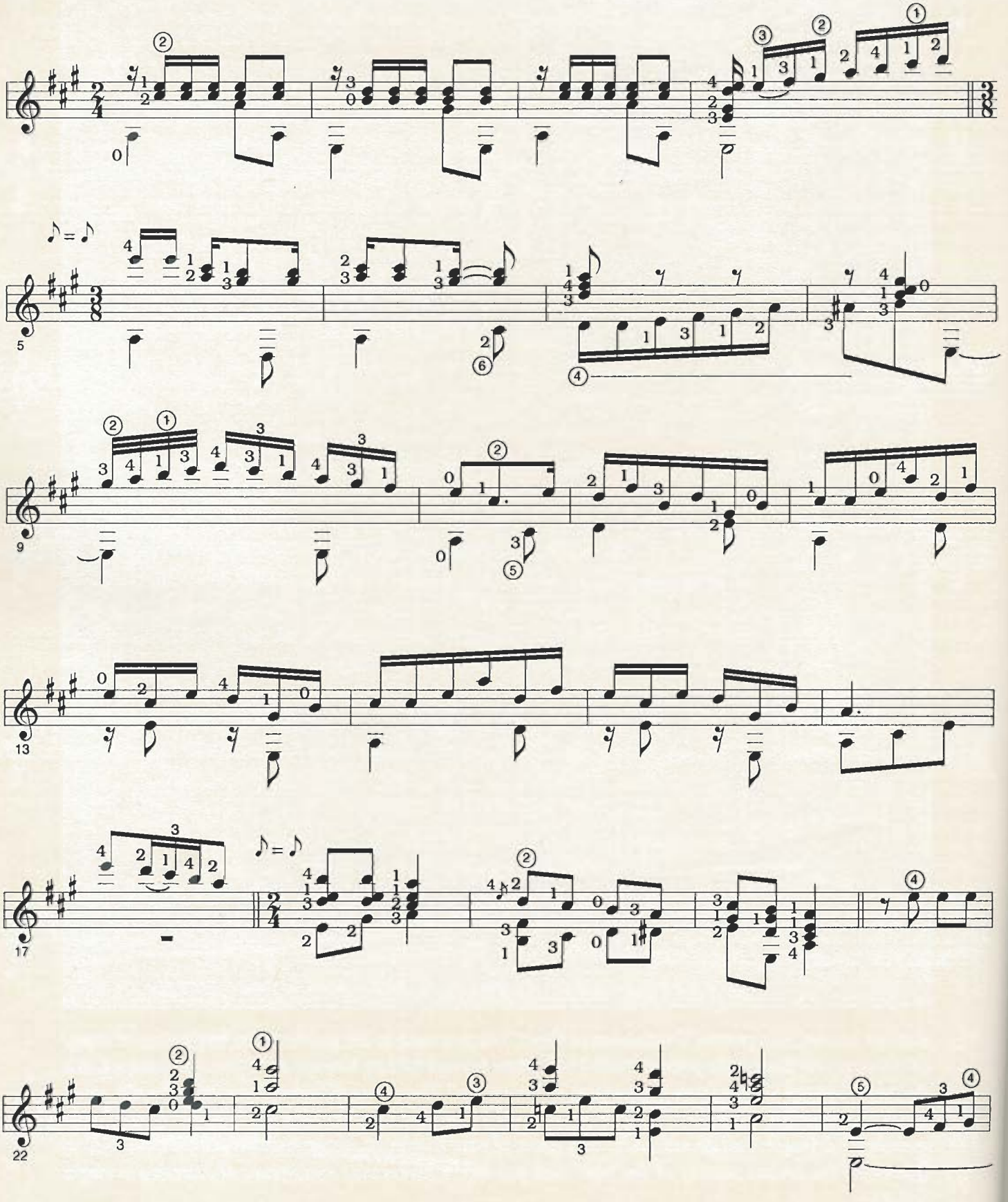
TUPÁ, el Espíritu Supremo y protector de mi raza, encontróme un día en medio del bosque florecido. Y me dijo: "Toma esta caja misteriosa y descubre sus secretos". Y encerrando en ella todas las avecillas canoras de la floresta y el alma resignada de los vegetales, la abandonó en mis manos. Toméla, obedeciendo el mandato de TUPÃ y poniéndola bien junto al corazón, abrazado a ella pasé muchas lunas al borde de una fuente. Y una noche YACY retratada en el líquido cristal, sintiendo la tristeza de mi alma india, dióme seis rayos de plata para con ellos descubrir sus arcanos secretos. Y el milagro se operó: desde el fondo de la caja misteriosa, brotó la sinfonía maravillosa de todas las voces vírgenes de la naturaleza de América.

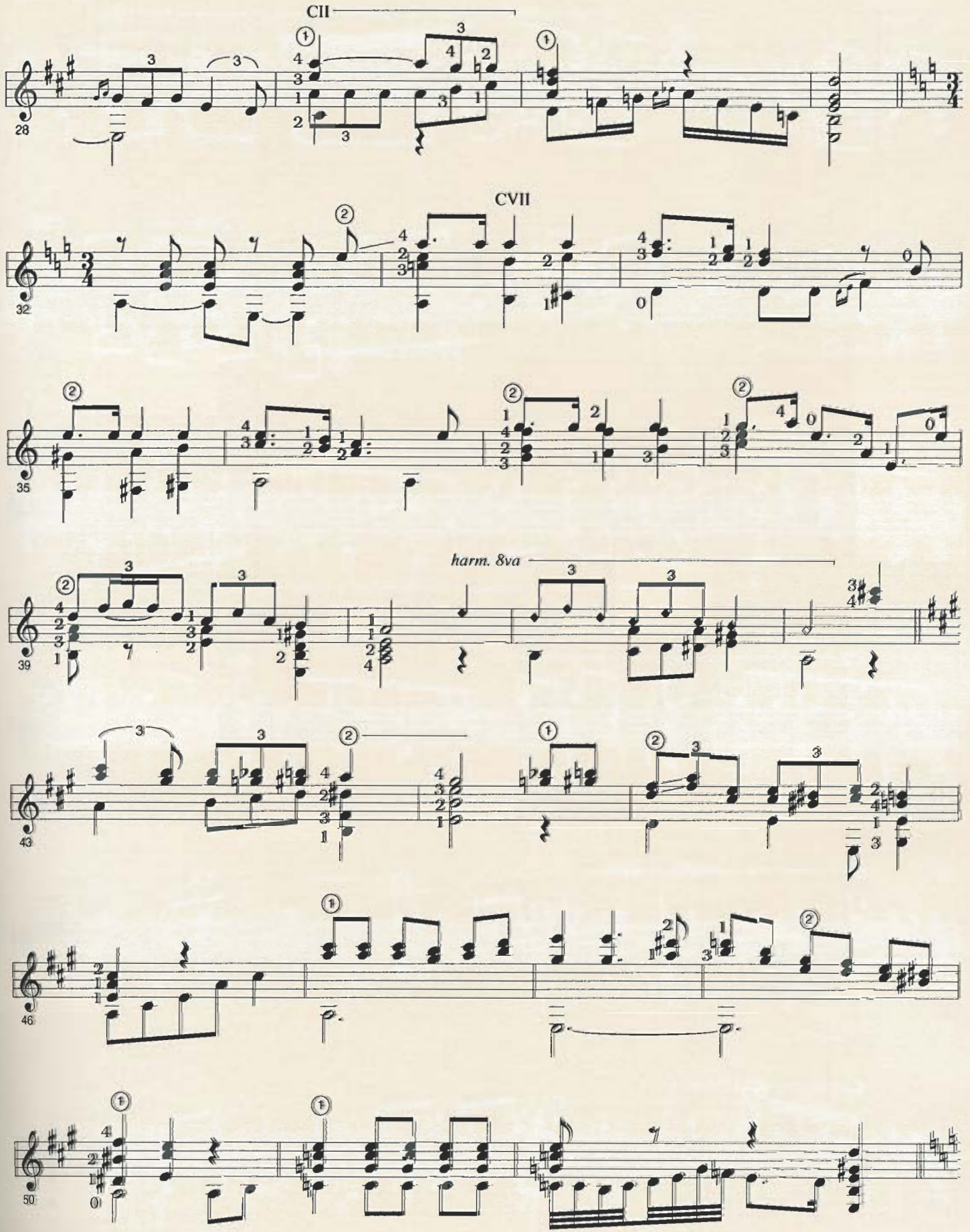
MANGORÈ.

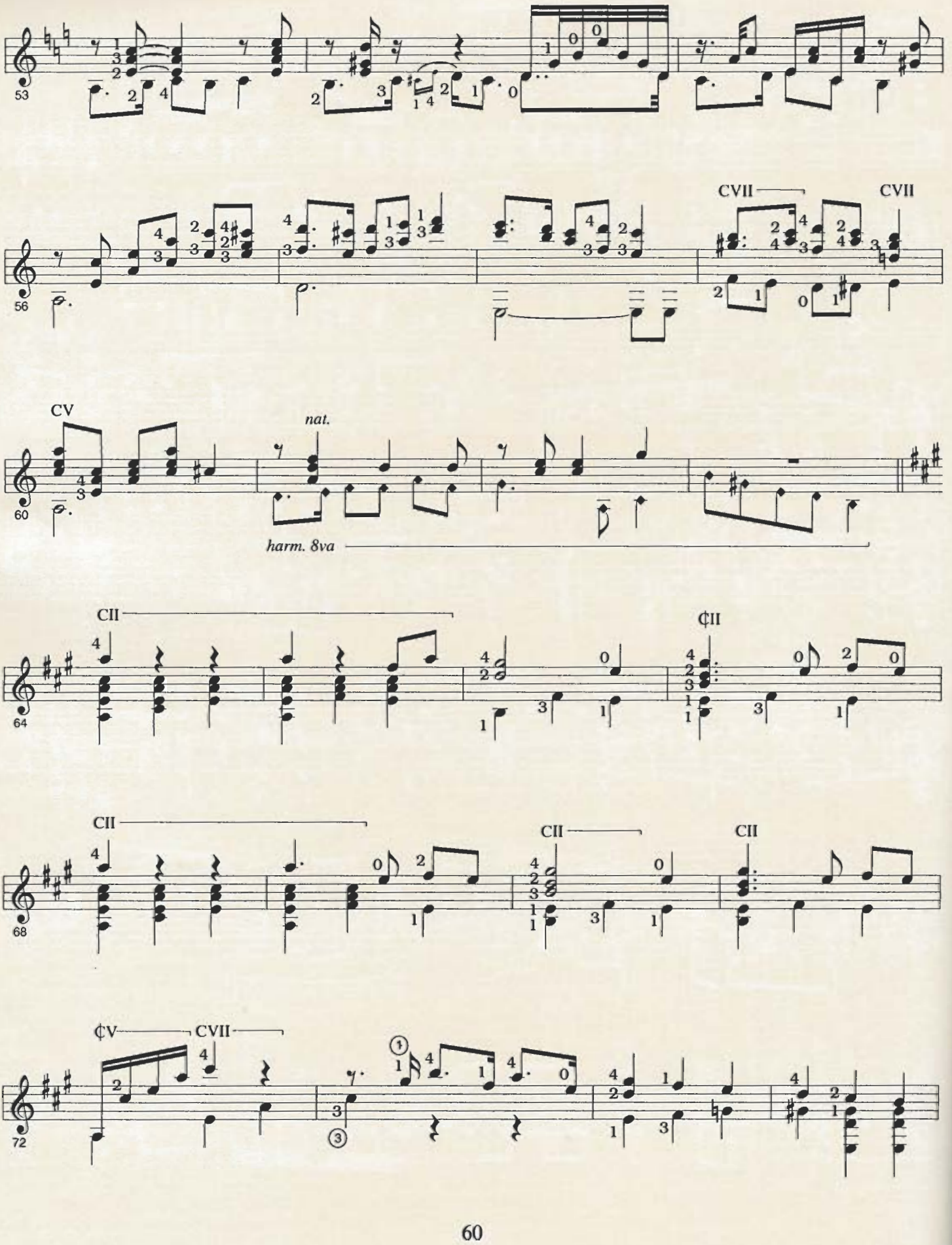
Barrios created this poem ("Profession of Faith") to proclaim to the public at the beginning of many of his concerts during the period 1930-1940 when he was billing himself as "Nitsuga Mangoré, the Pagannini of the Guitar from the Jungles of Paraguay." The poem recounts how the supreme spirit Tupá (the Guaraní word for God) left in his hands a "mysterious wooden box" and how the moon goddess Yacy sent Barrios six silver moonbeams (the strings of the guitar) which enabled him to discover "the arcane secrets of the box" and produce a marvelous symphony of America's virgin voices.

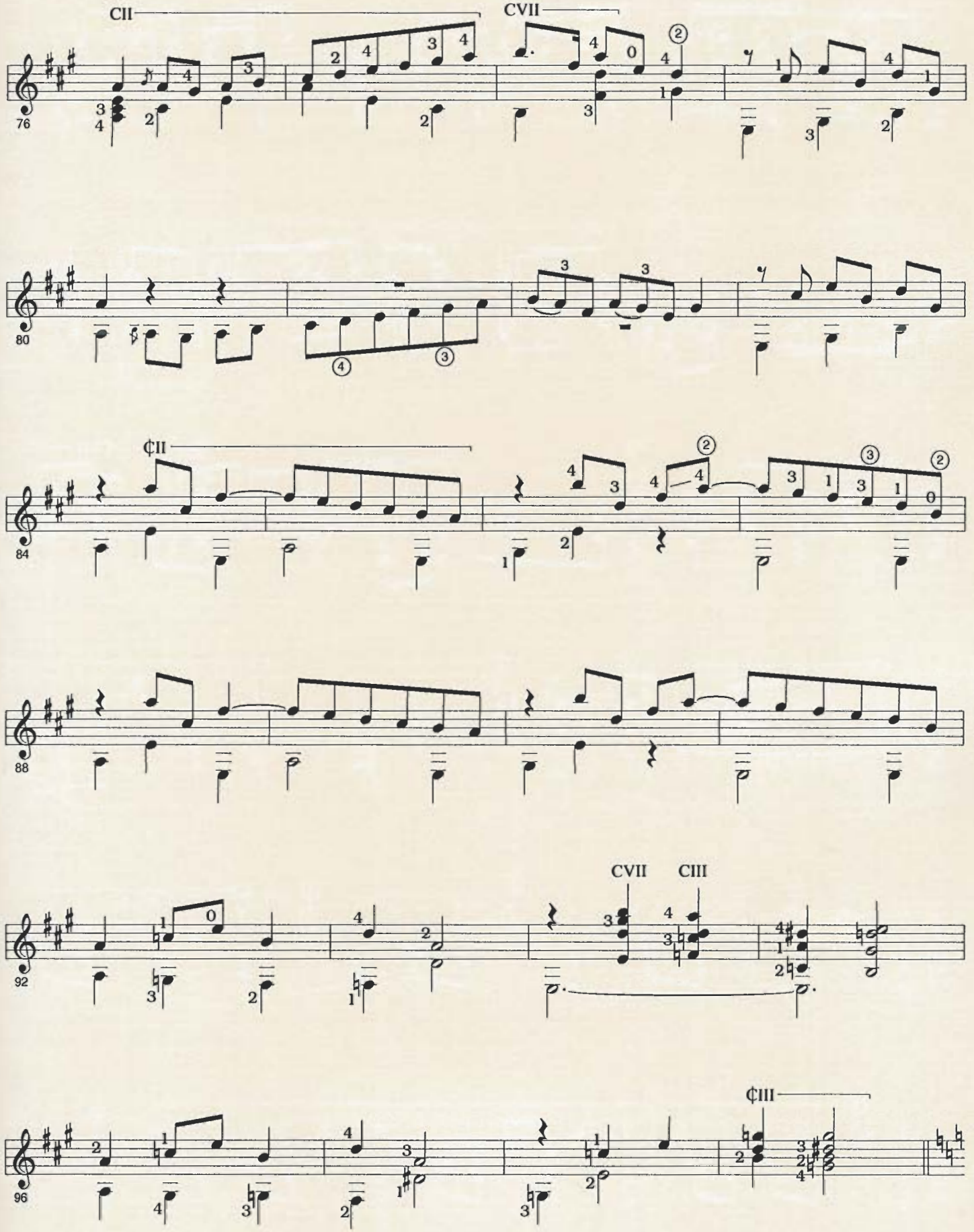
Armonías de América

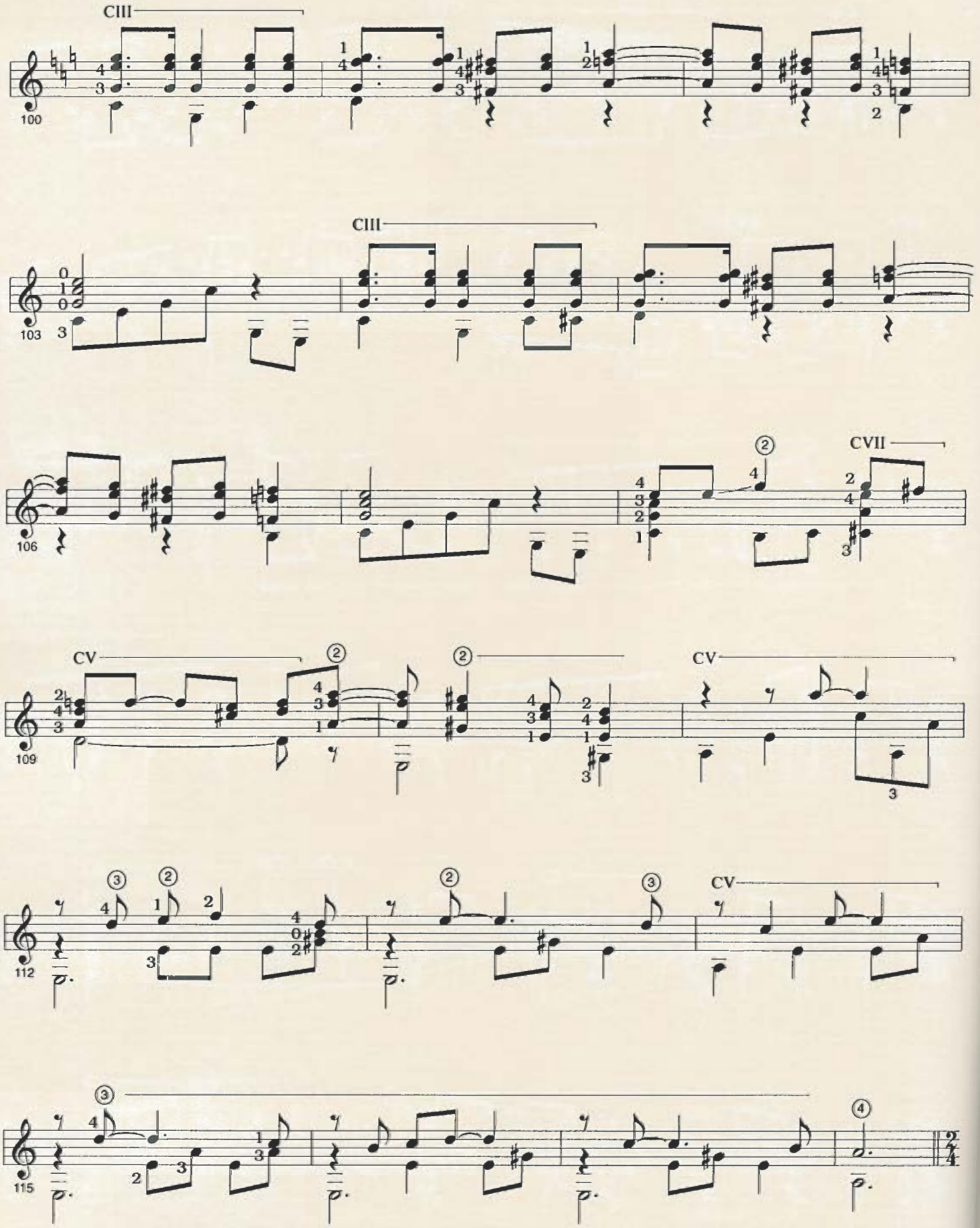
Agustín Barrios Mangoré

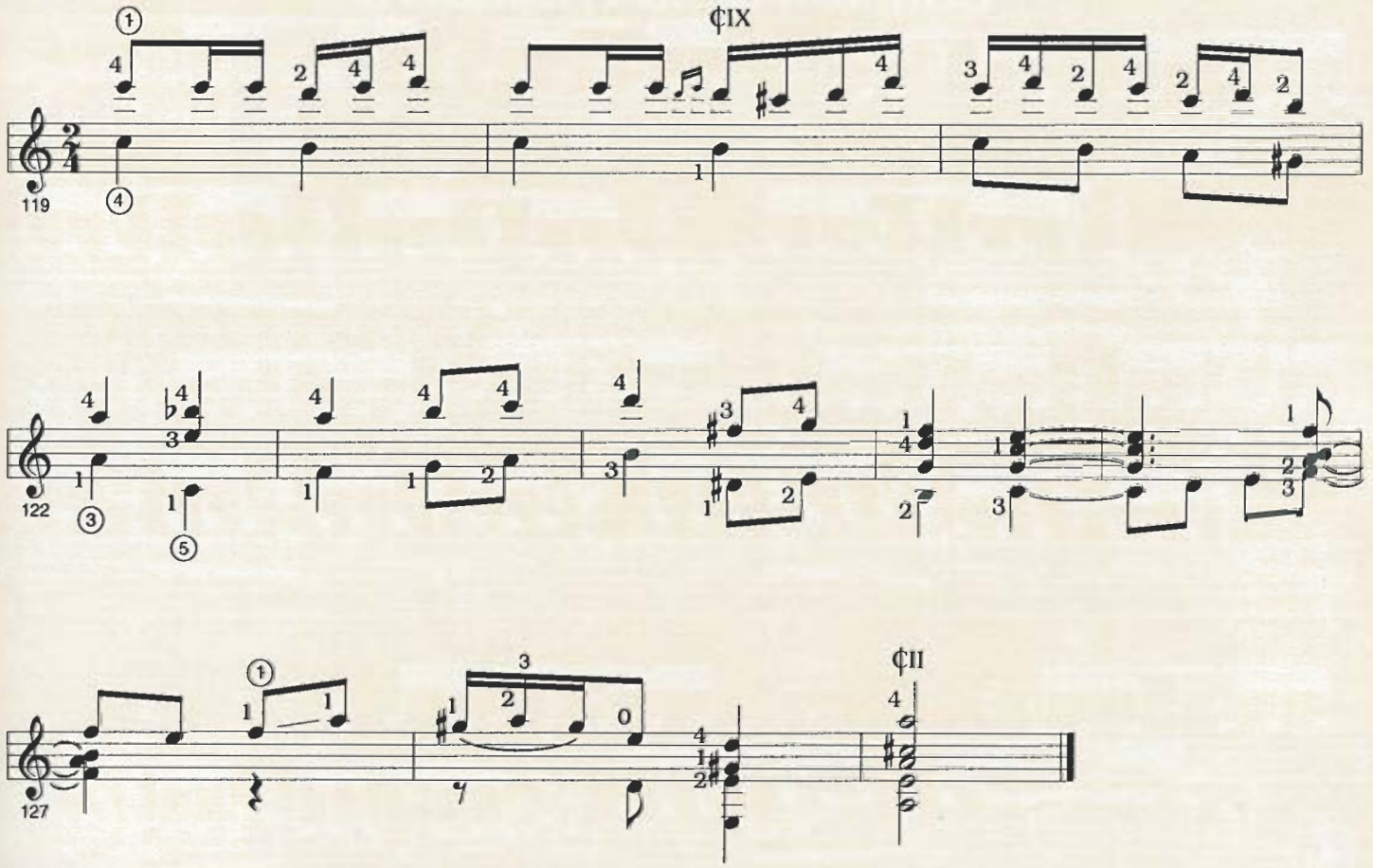



CII
28
CVII
32
35
harm. 8va
39
43
46
50


53
56
CVII
CVII
CV
nat.
60
harm. 8va
CII
64
¢II
CII
68
CII
CII
¢V
CVII
72

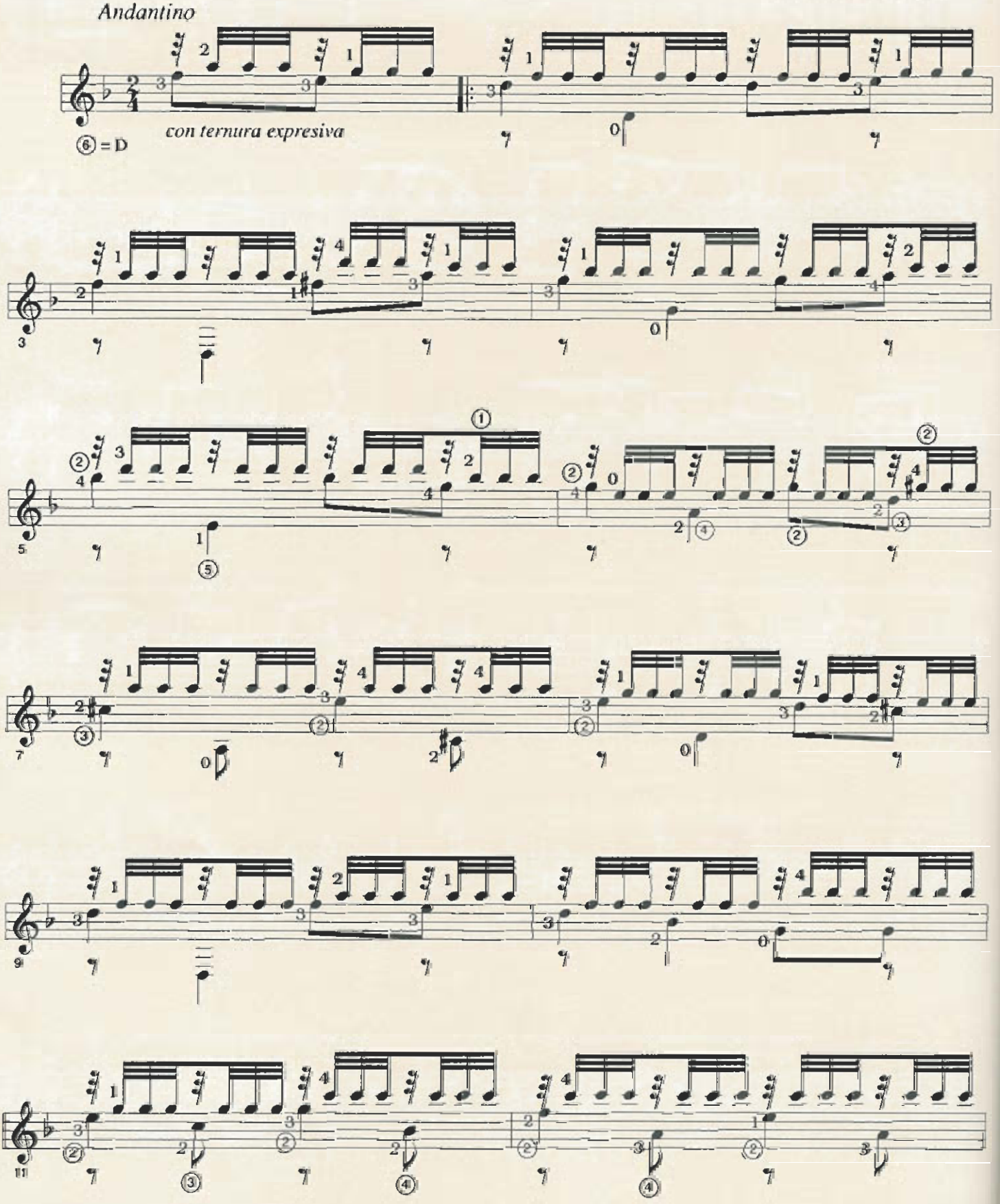

CII
CVII
76
80
¢II
84
88
CVII
CIII
92
¢III
96

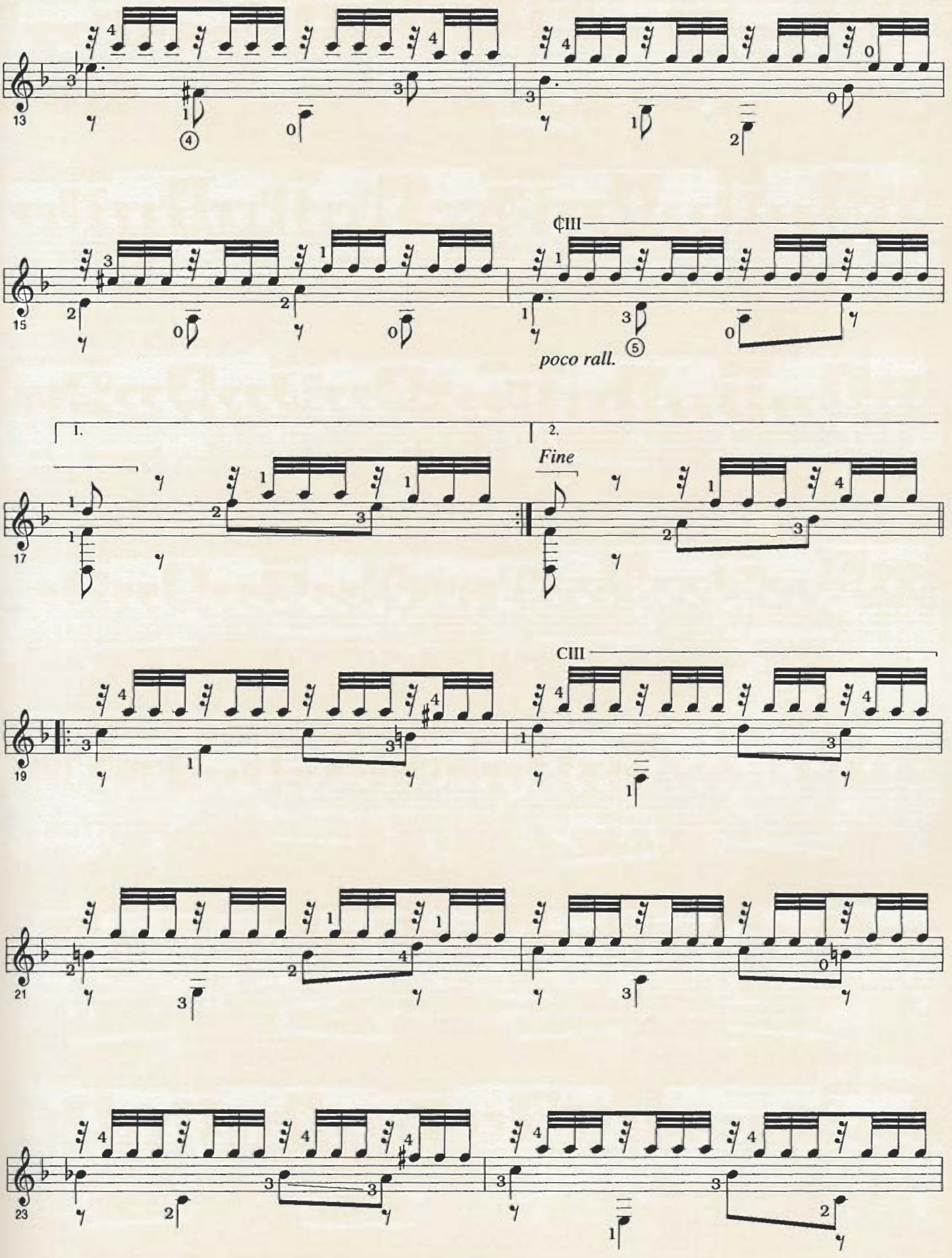

CIII
100
CIII
103
106
CVII
CV
109
CV
CV
112
115

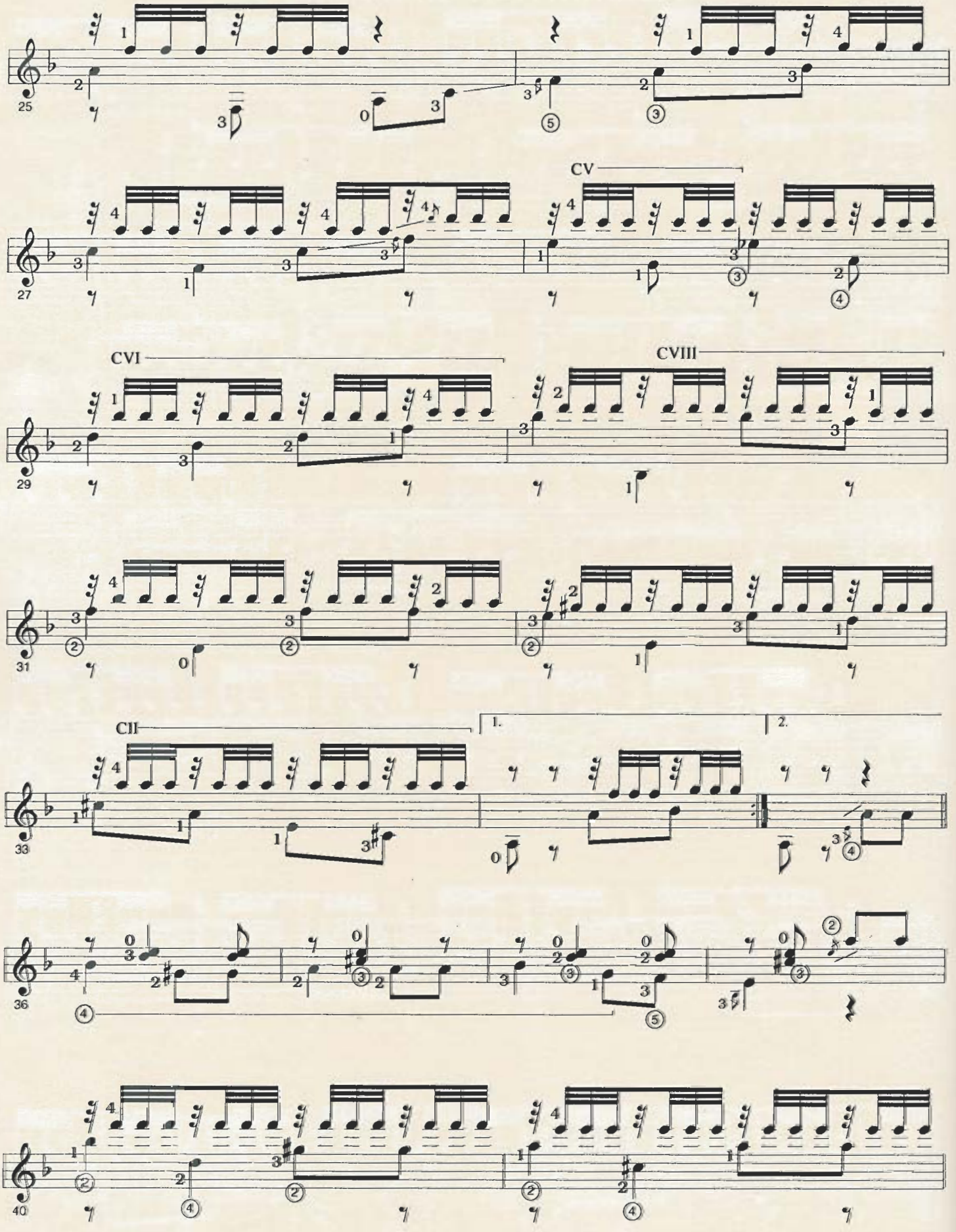

¢IX
119
122
127
¢II

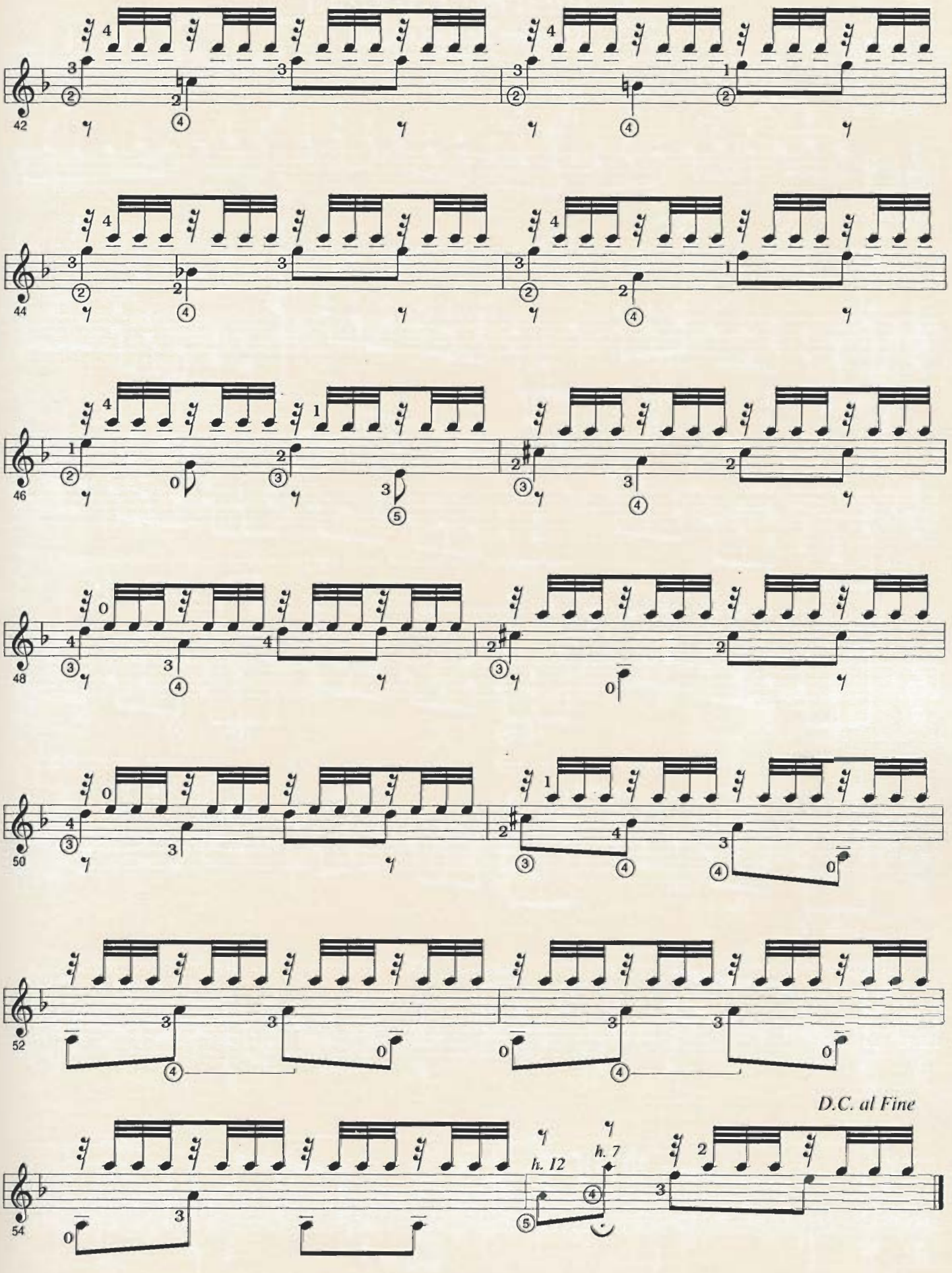
Canción de la Hilandera

Agustín Barrios Mangoré
Mexico, March, 1933




13
15
¢III
poco rall.
1.
2.
Fine
17
19
CIII
21
23

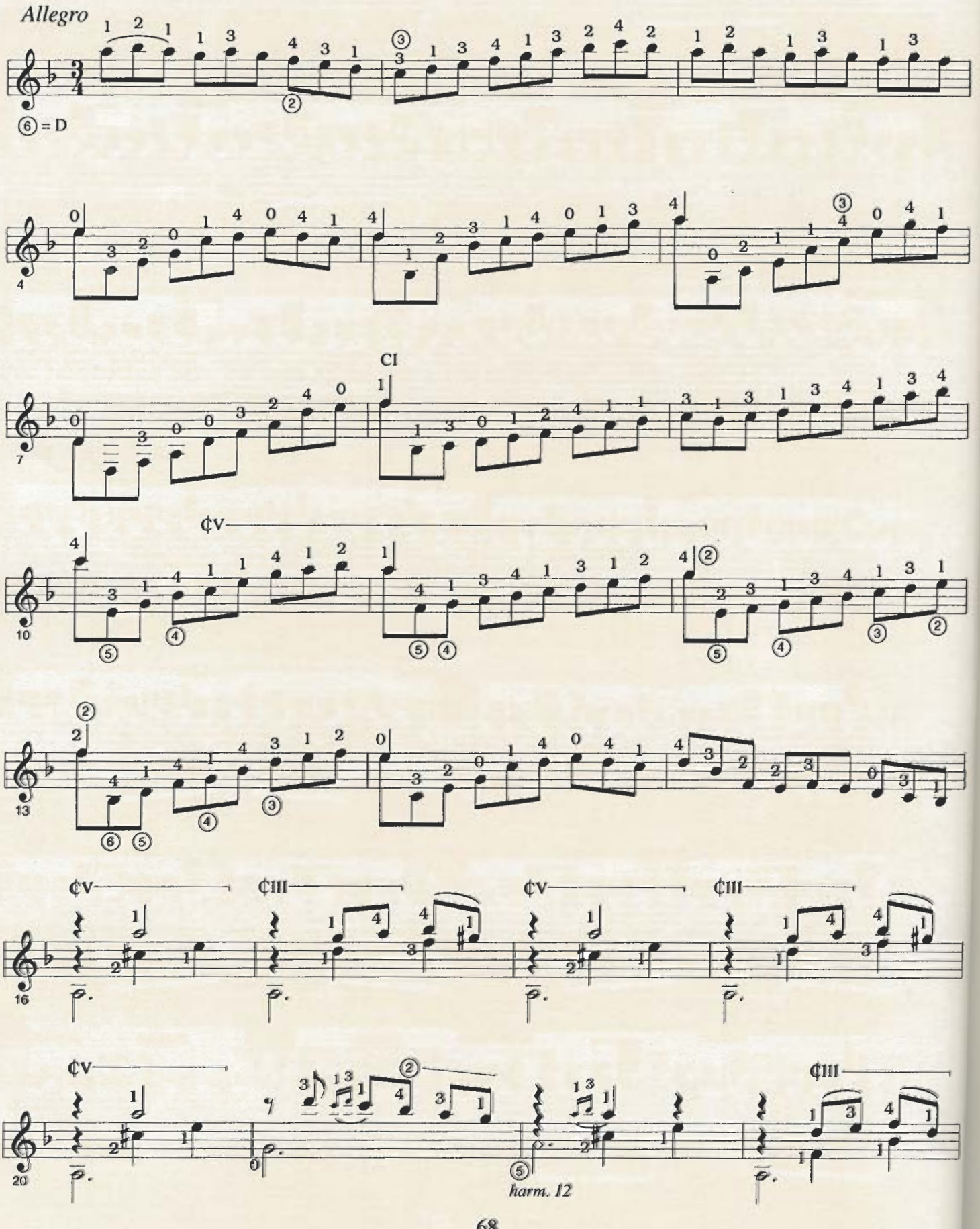

25
CV
27
CVI
CVIII
29
31
CII
1.
2.
33
36
40

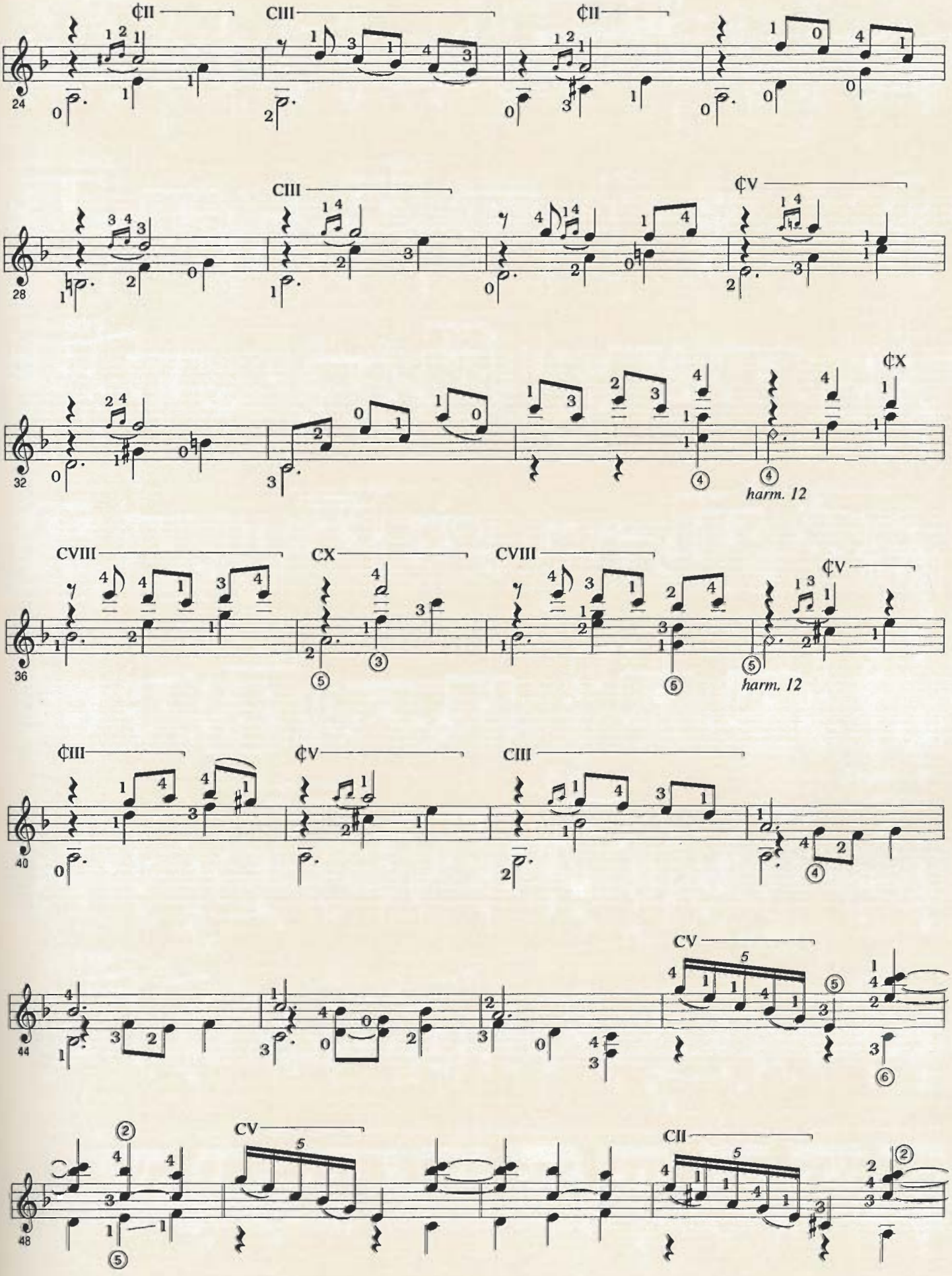

42
44
46
48
50
52
54
D.C. al Fine
h. 12
h. 7

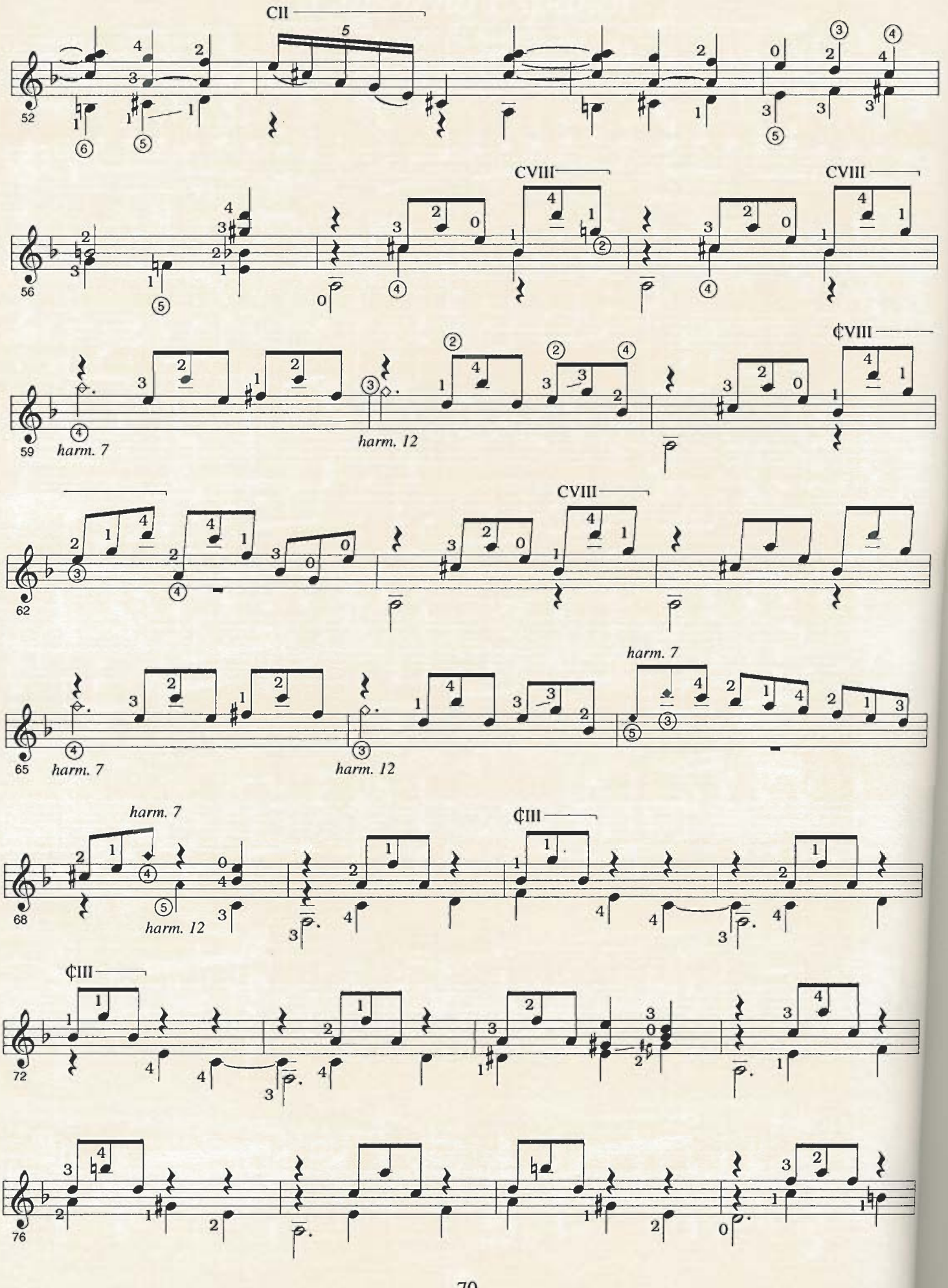
Capricho Español

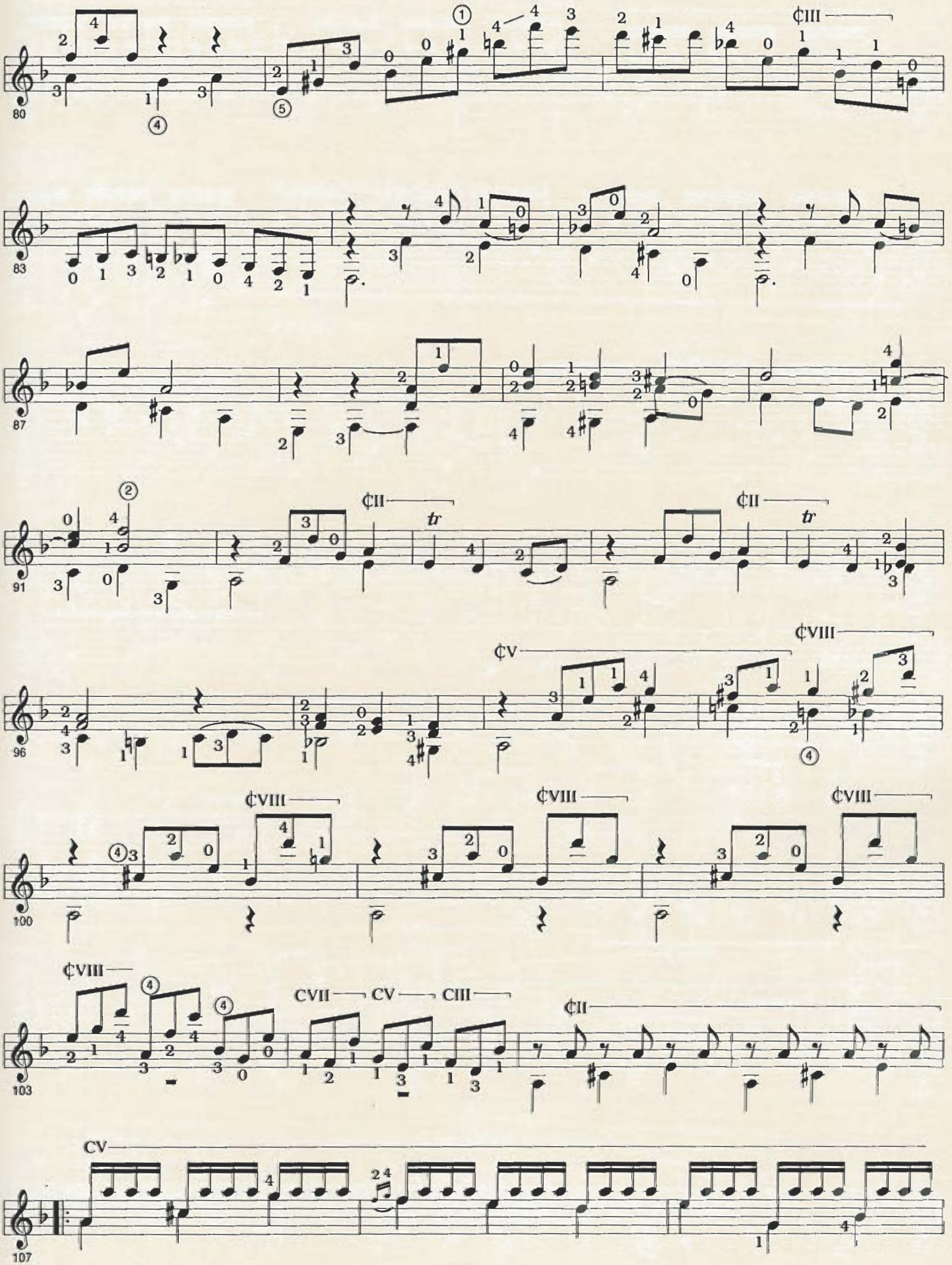
(Noches de Andalucia)

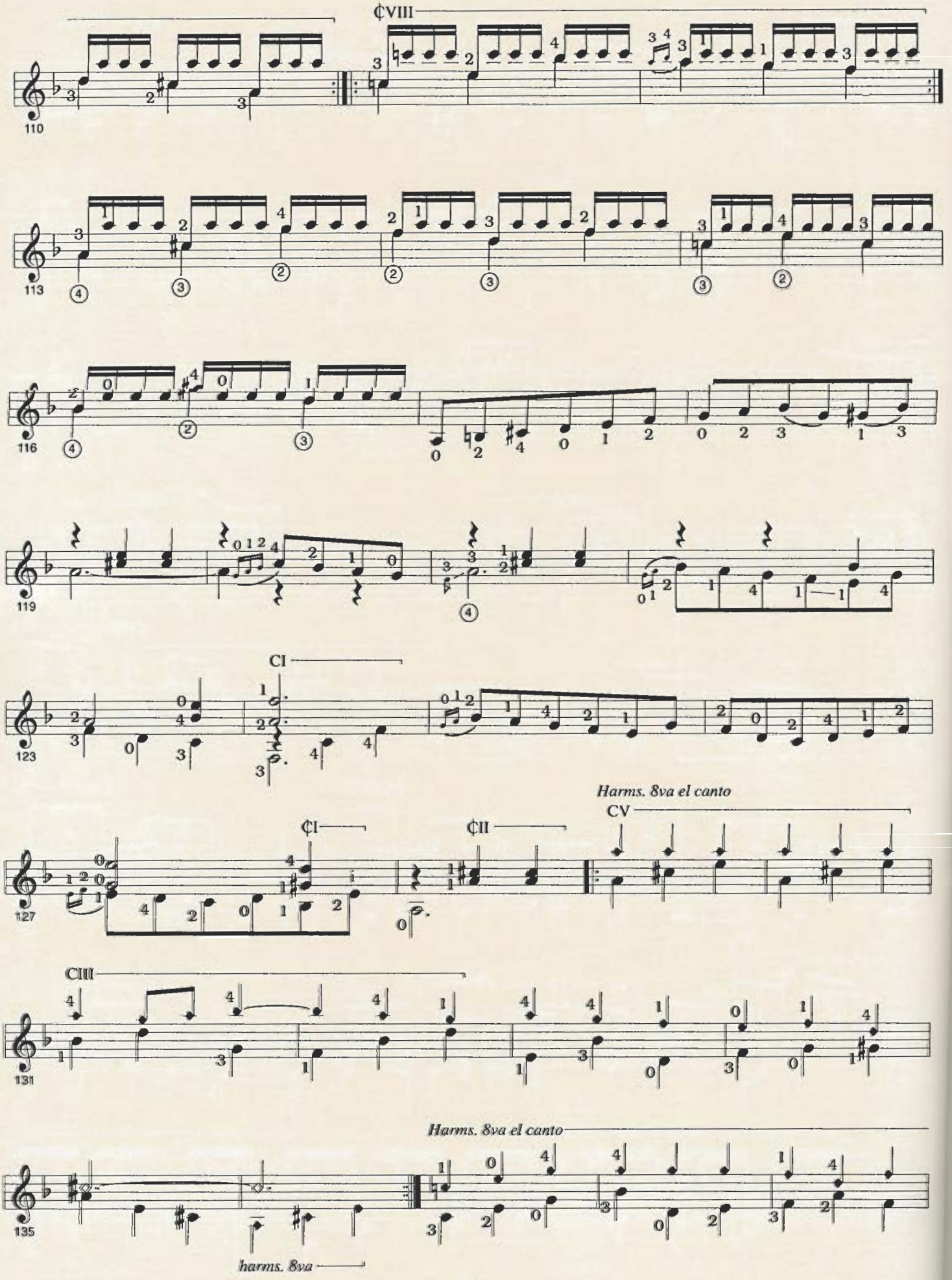
Agustín Barrios Mangoré

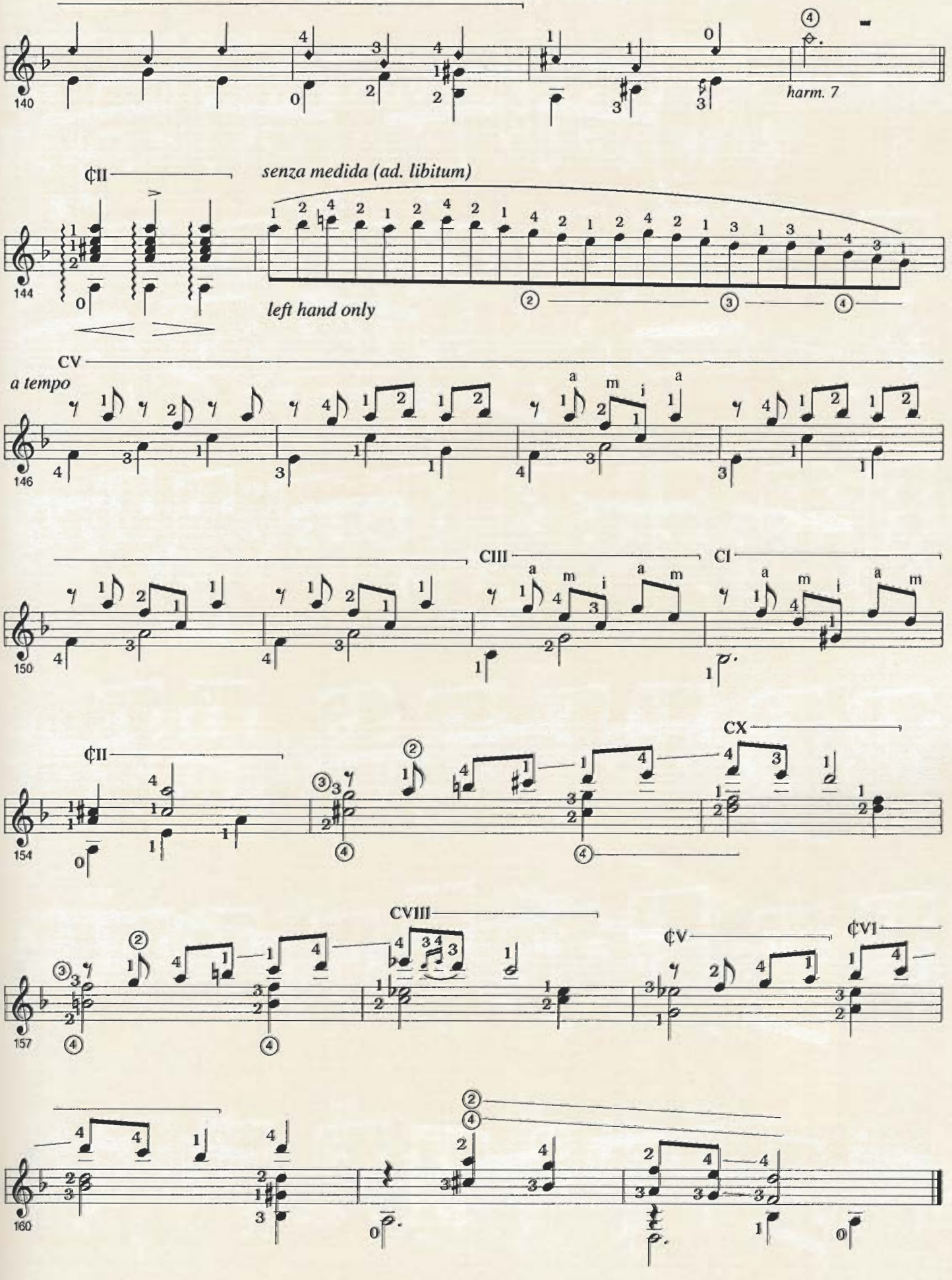



¢II
CIII
¢II
24
CIII
¢V
28
¢X
32
harm. 12
CVIII
CX
CVIII
¢V
36
harm. 12
¢III
¢V
CIII
40
CV
44
CV
CII
48


CII
52
CVIII
CVIII
56
CVIII
59
harm. 7
harm. 12
CVIII
62
harm. 7
65
harm. 7
harm. 12
harm. 7
CIII
68
harm. 12
CIII
72
76

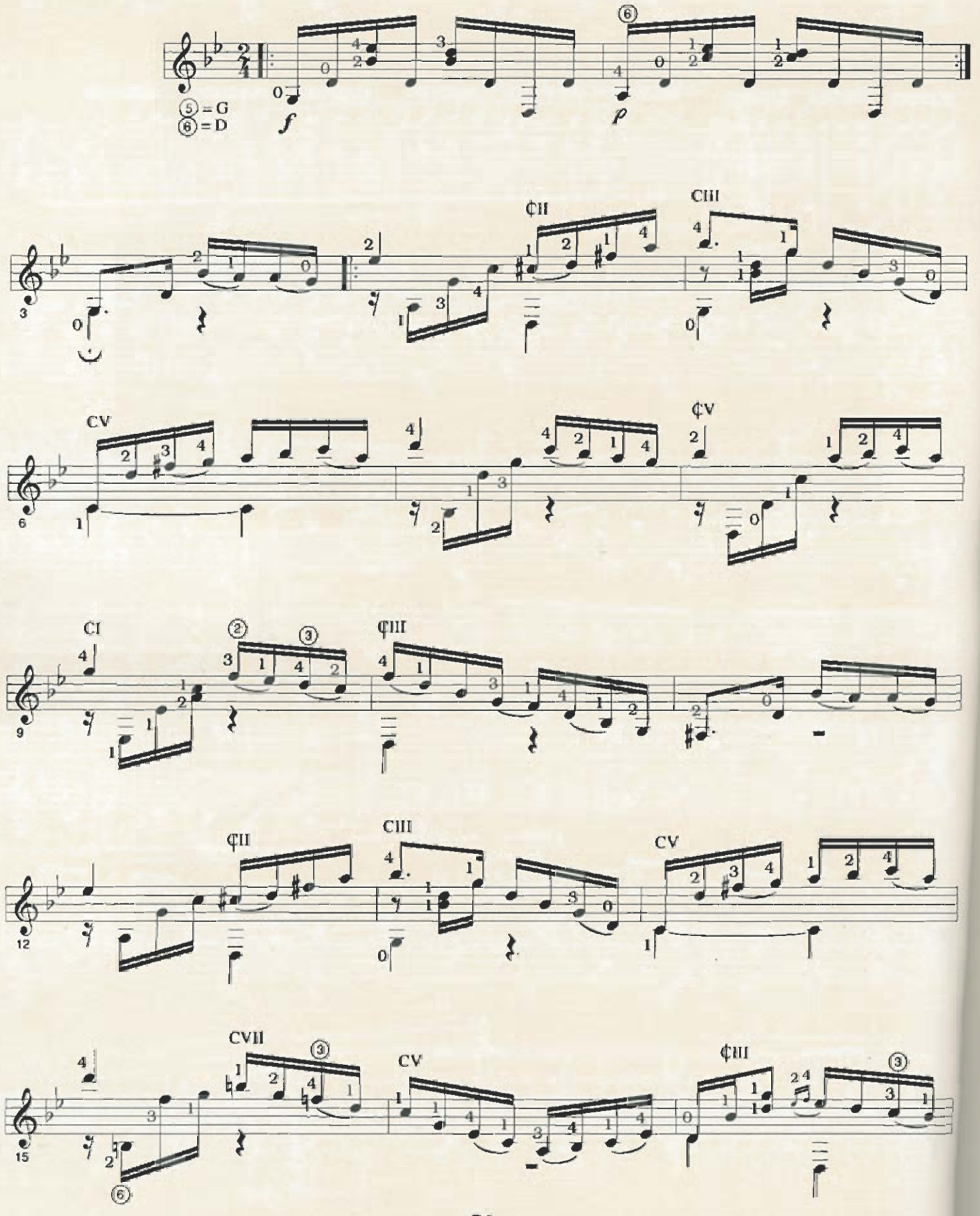

80
83
87
91
96
100
103
107
¢III
¢II
tr
¢V
¢VIII
CVII
CV
CIII

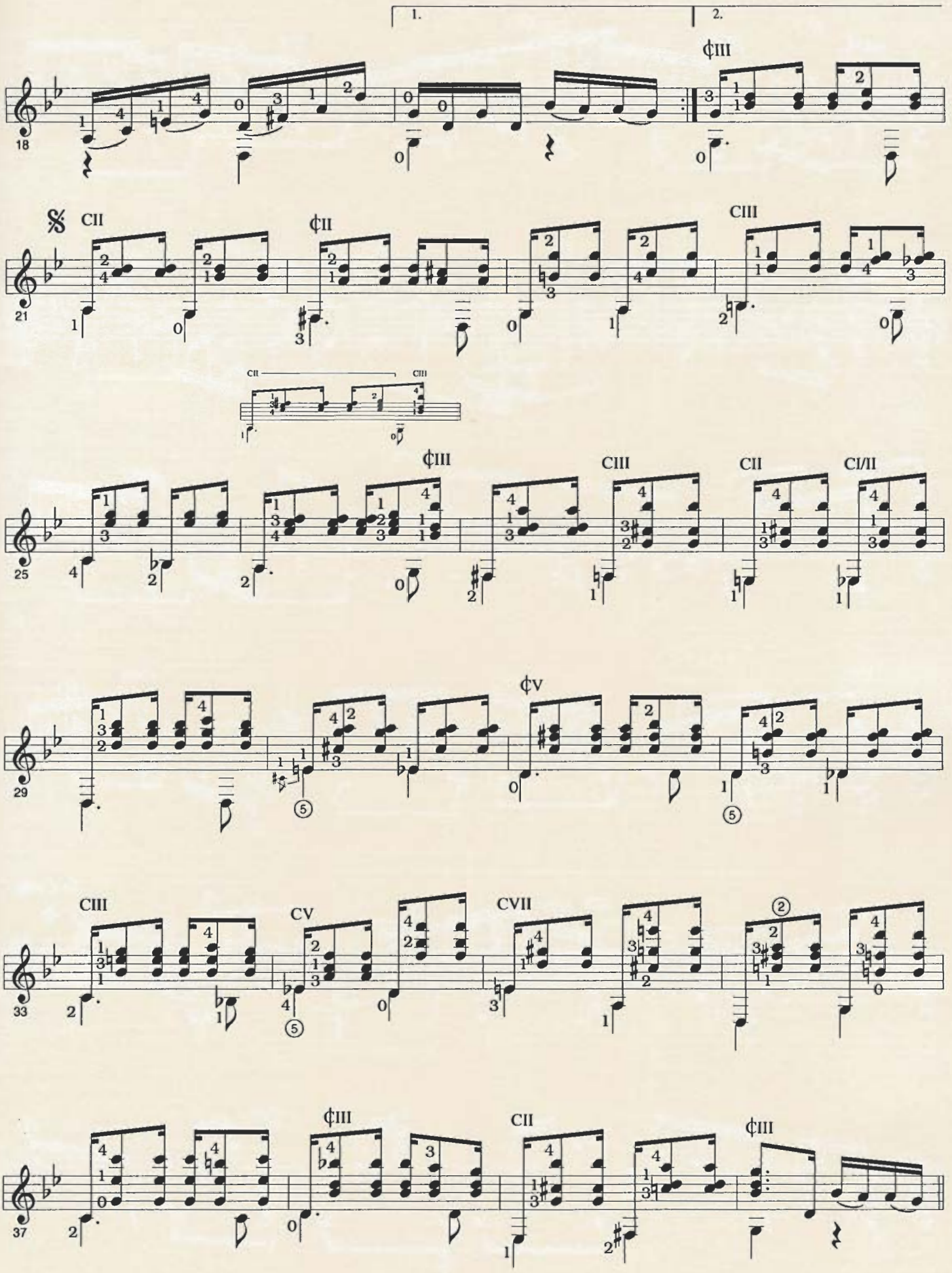

¢VIII
110
113
116
119
CI
123
Harms. 8va el canto
¢I
¢II
CV
127
CIII
131
Harms. 8va el canto
135
harms. 8va

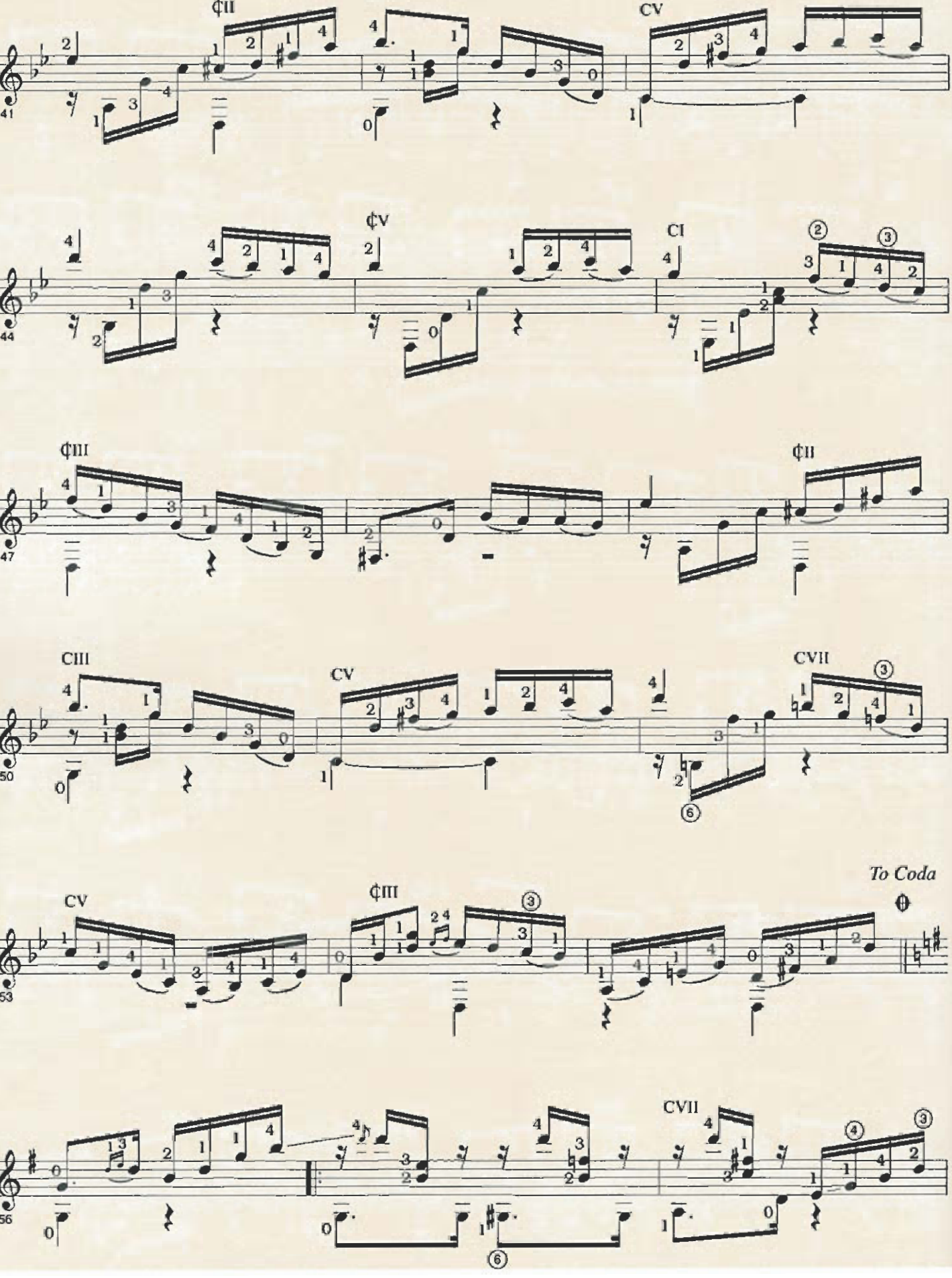

140
harm. 7
¢II
senza medida (ad. libitum)
144
left hand only
CV
a tempo
146
CIII
CI
150
¢II
CX
154
CVIII
¢V
¢VI
157
160

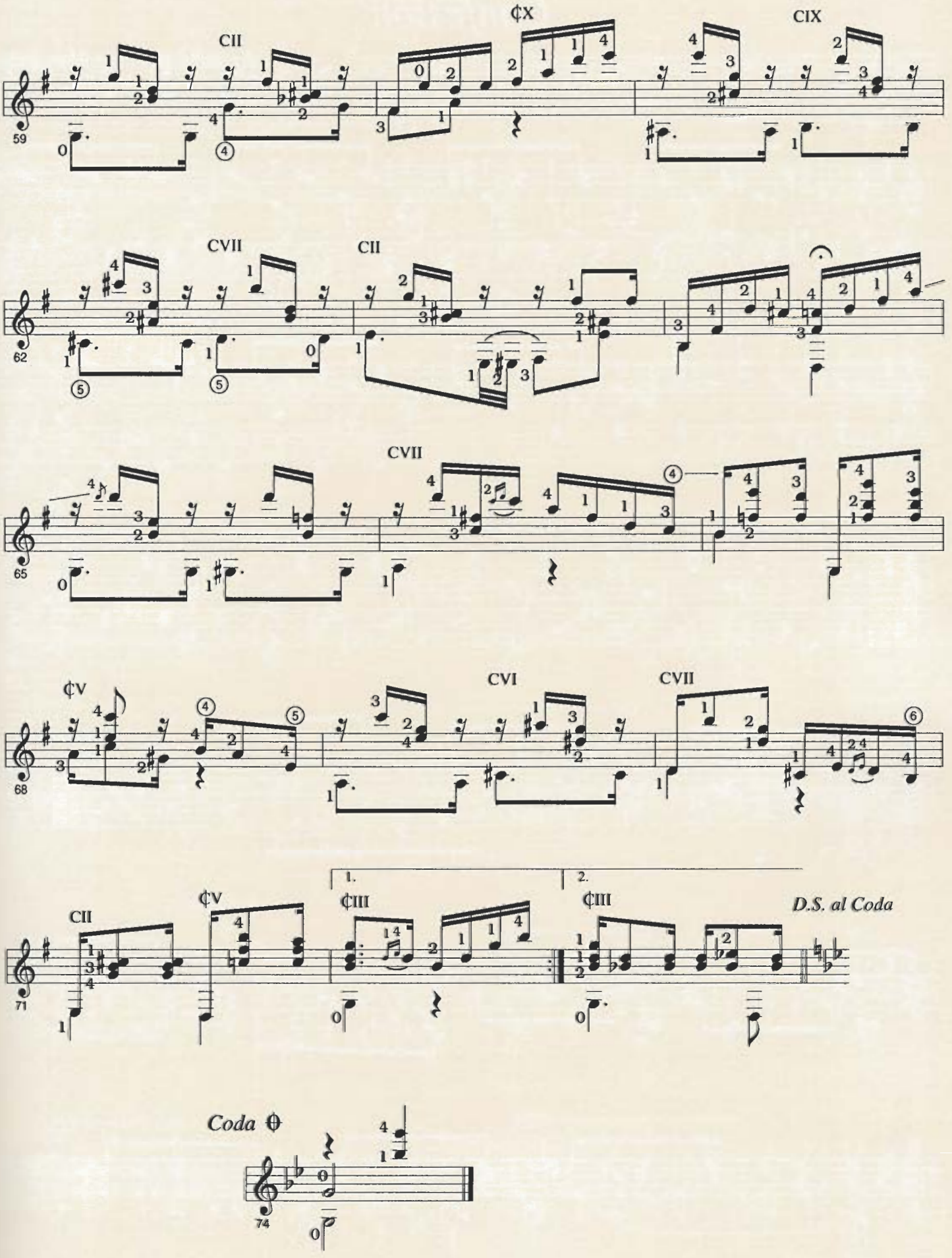
Choro da Saudade

Agustín Barrios Mangoré



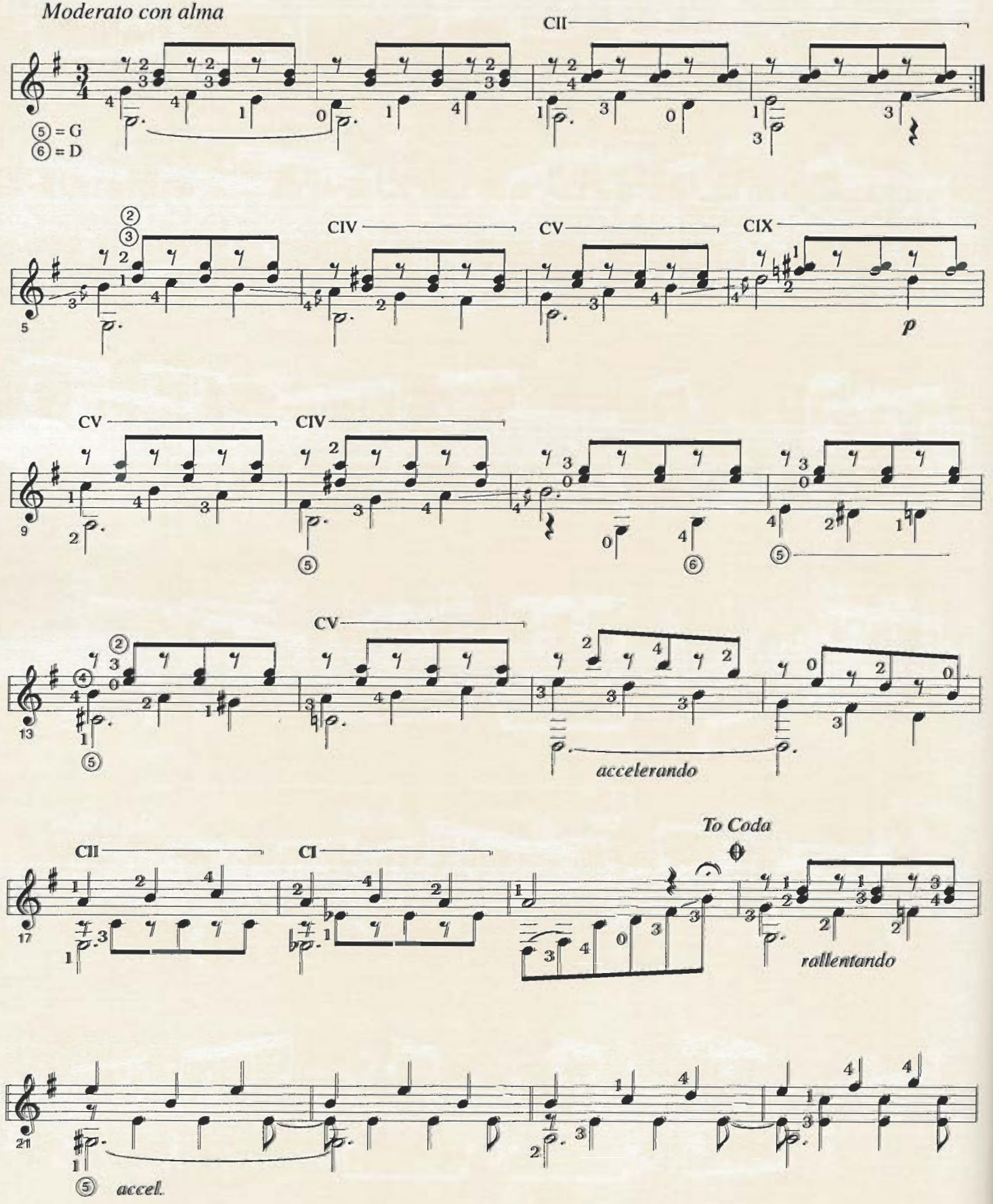

1.
2.
18
21
25
29
33
37
CII
CIII
CI/II
CV
CVII

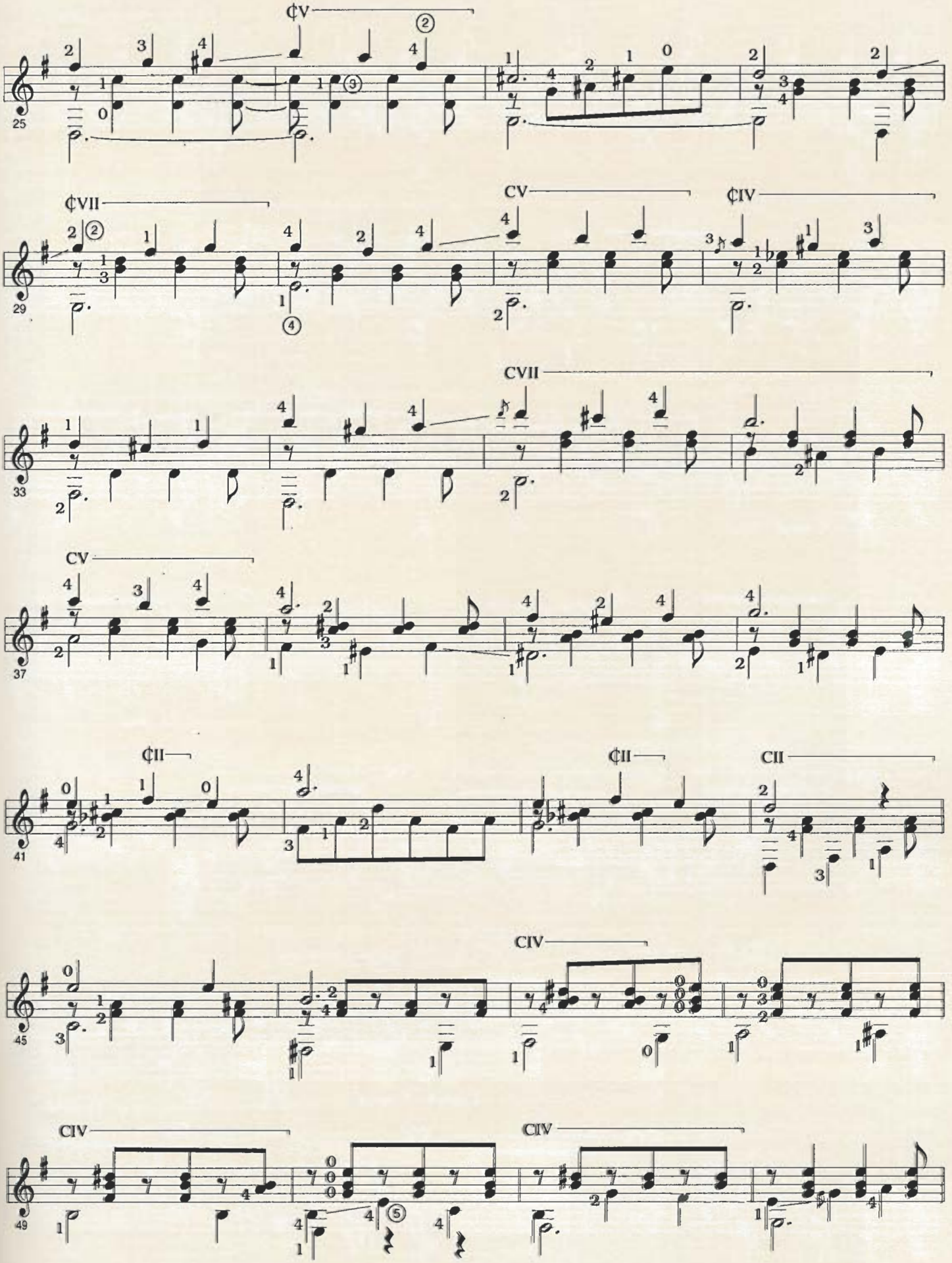

41
¢II
CV
44
¢V
CI
47
¢III
¢II
50
CIII
CV
CVII
53
CV
¢III
To Coda
56
CVII

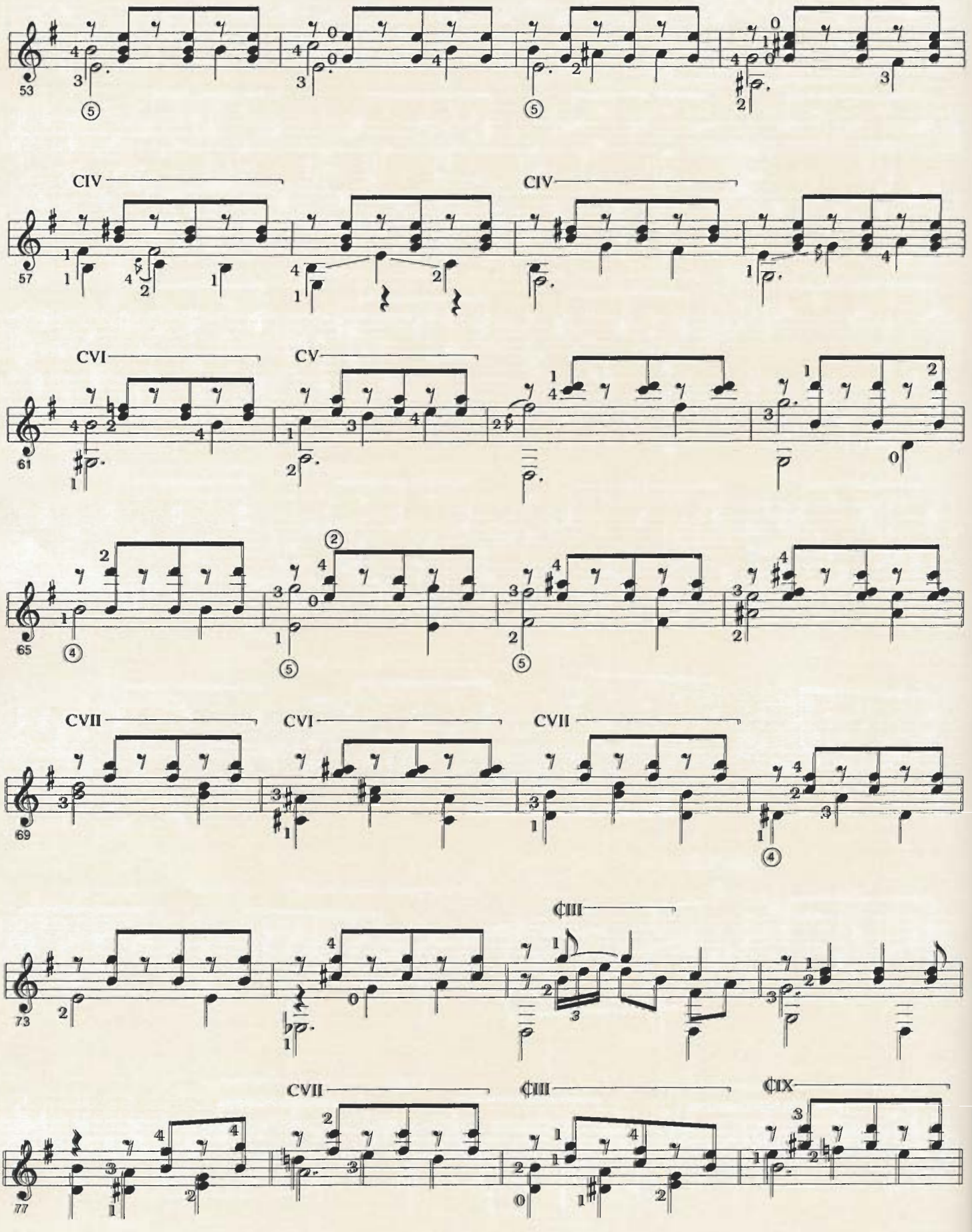

CII
¢X
CIX
59
CVII
CII
62
CVII
65
¢V
CVI
CVII
68
CII
¢V
1.
¢III
2.
¢III
D.S. al Coda
71
Coda
74

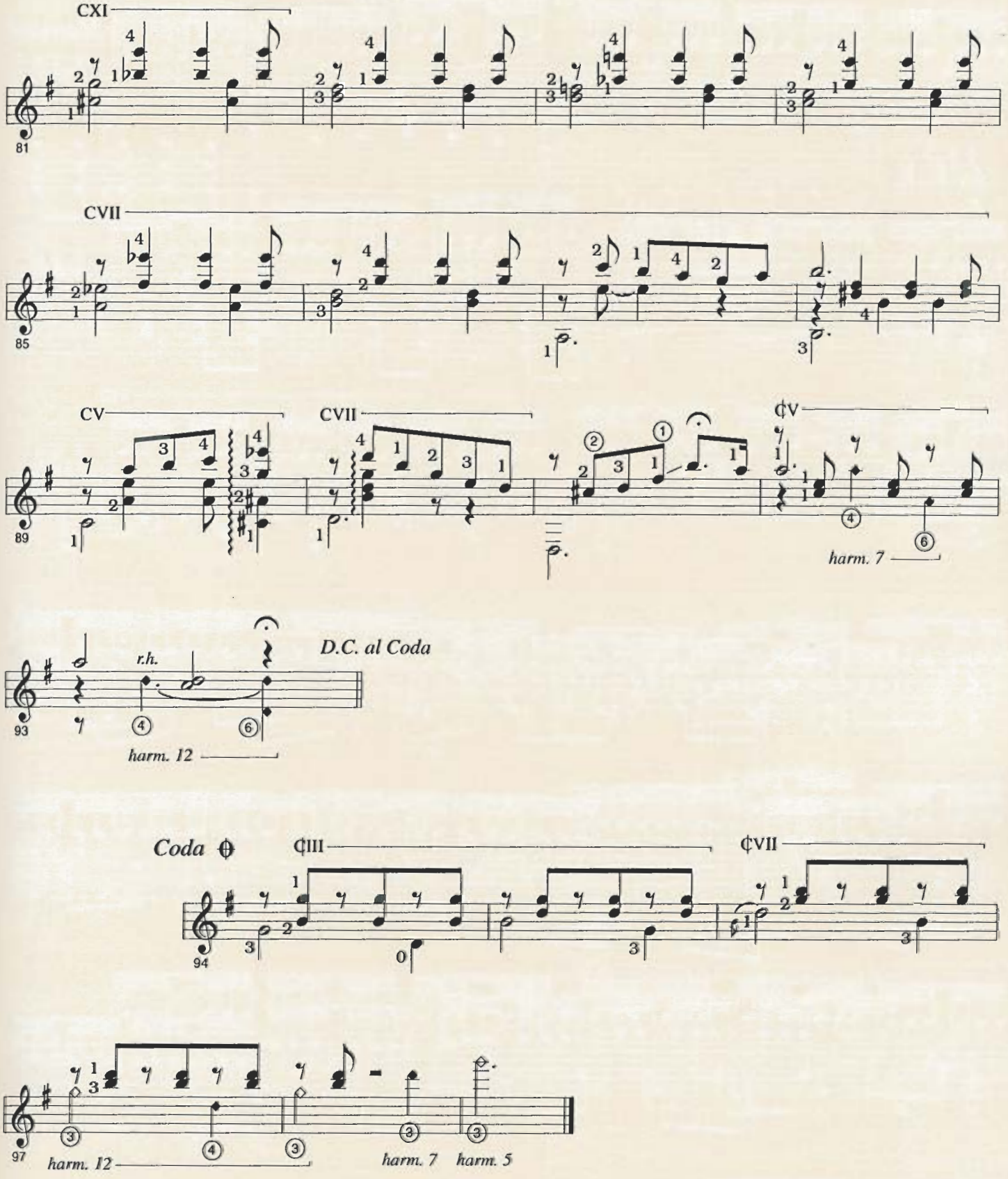
Confesión

Agustín Barrios Mangoré



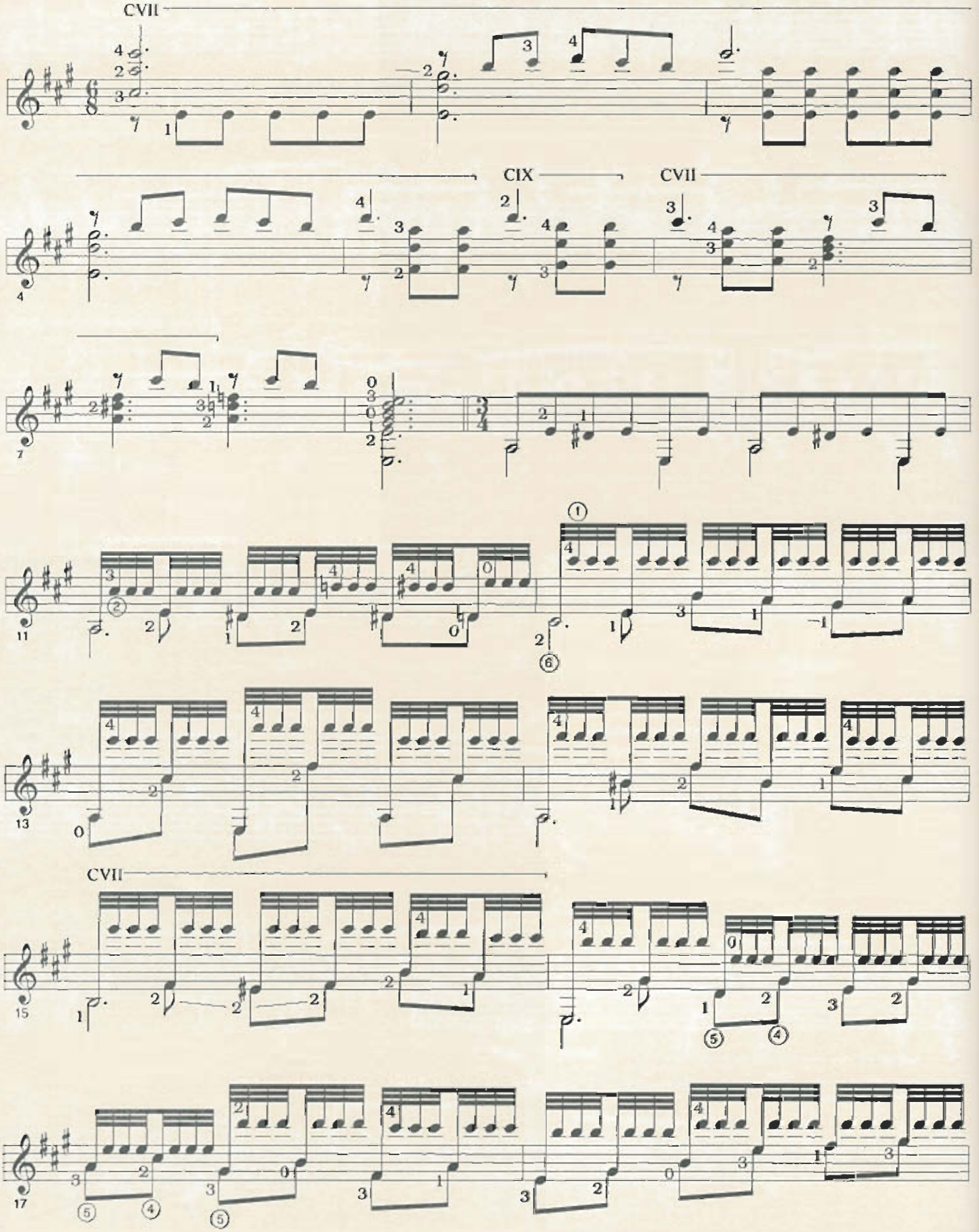

¢V
25
¢VII
CV
¢IV
29
CVII
33
CV
37
¢II
¢II
CII
41
CIV
45
CIV
CIV
49

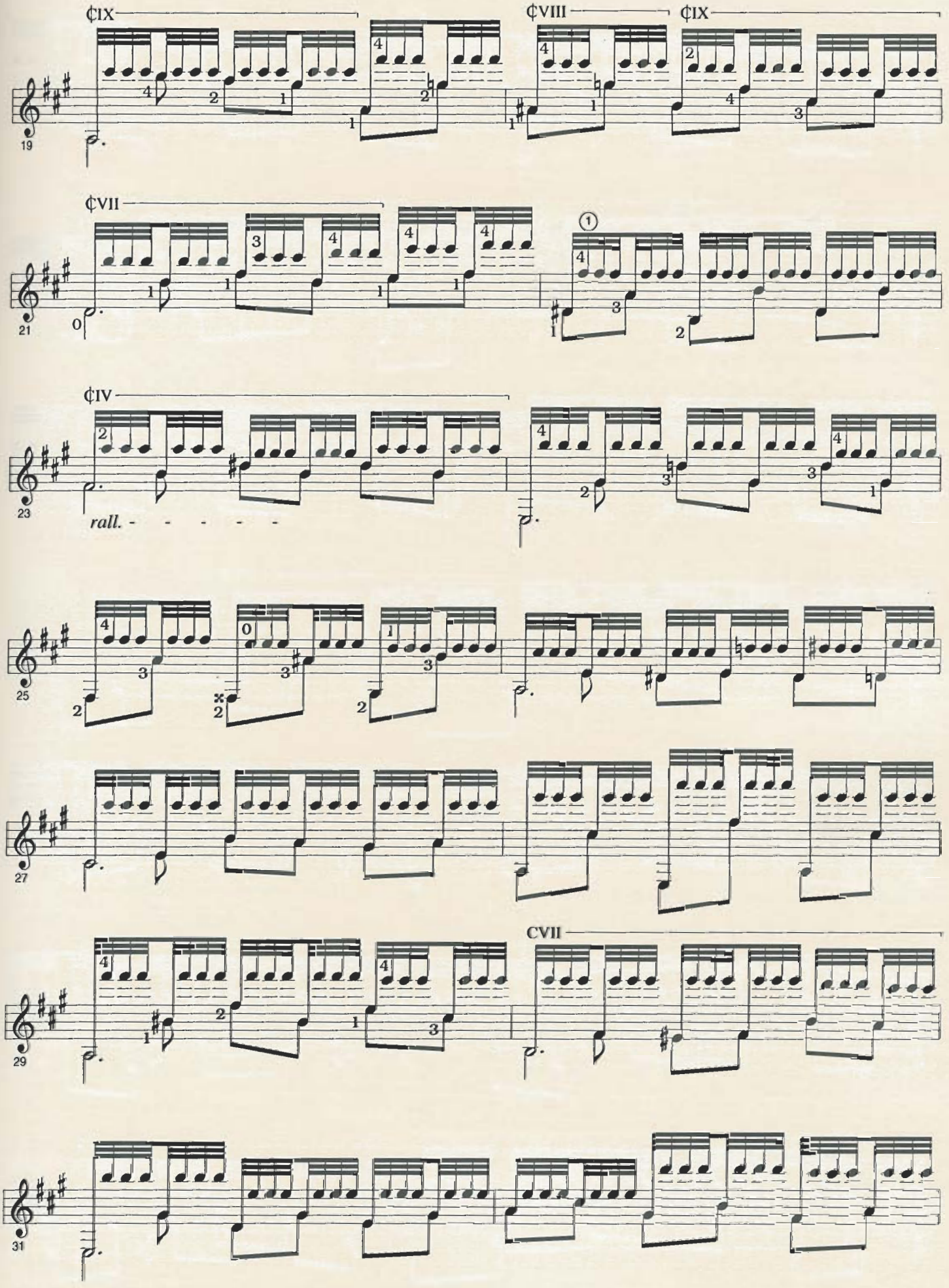

53
CIV
CIV
57
CVI
CV
61
65
CVII
CVI
CVII
69
¢III
73
CVII
¢III
¢IX
77

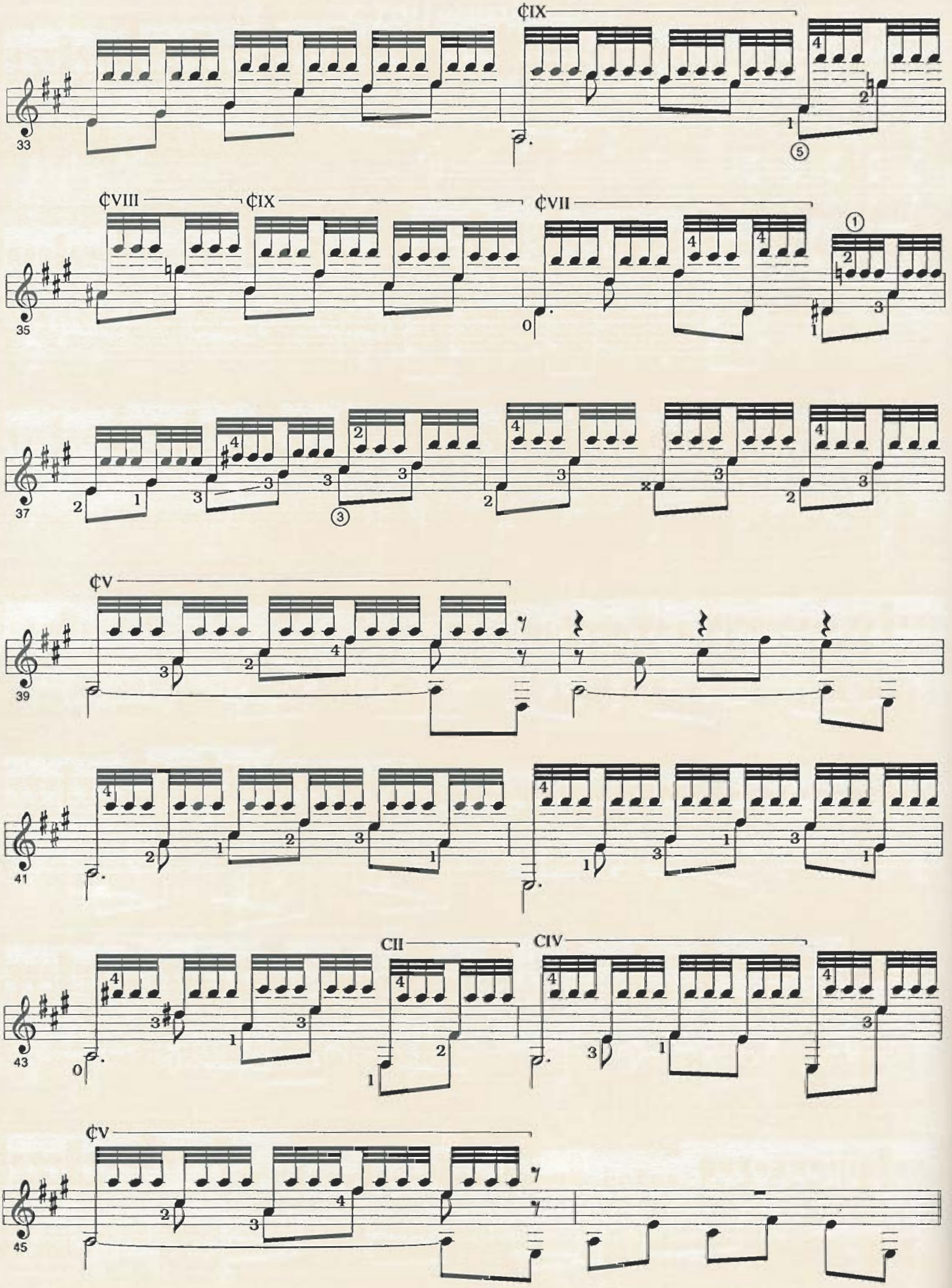

CXI
81
CVII
85
CV
CVII
89
¢V
harm. 7
93
r.h.
D.C. al Coda
harm. 12
Coda
¢III
¢VII
94
97
harm. 12
harm. 7
harm. 5

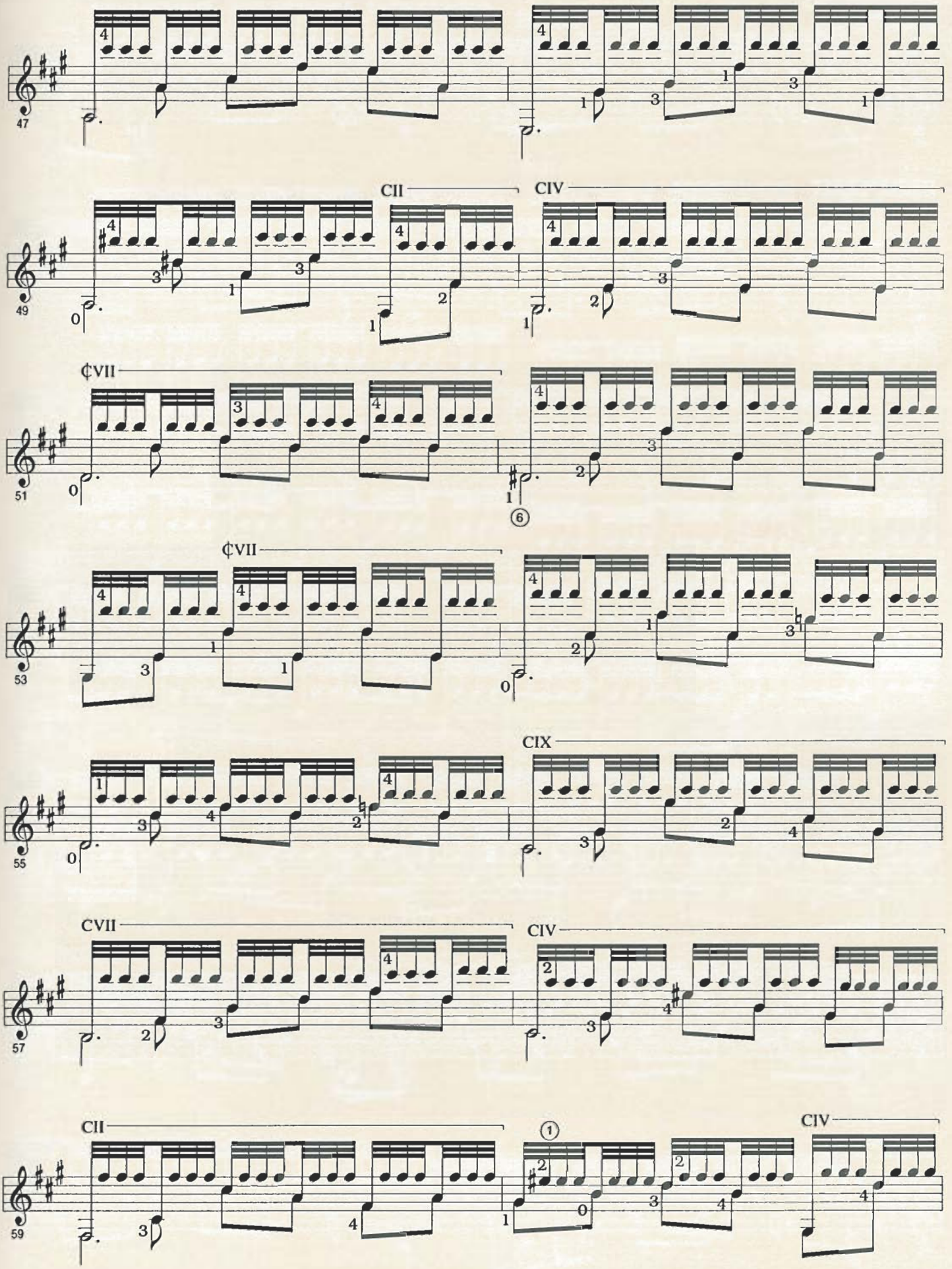
Contemplación

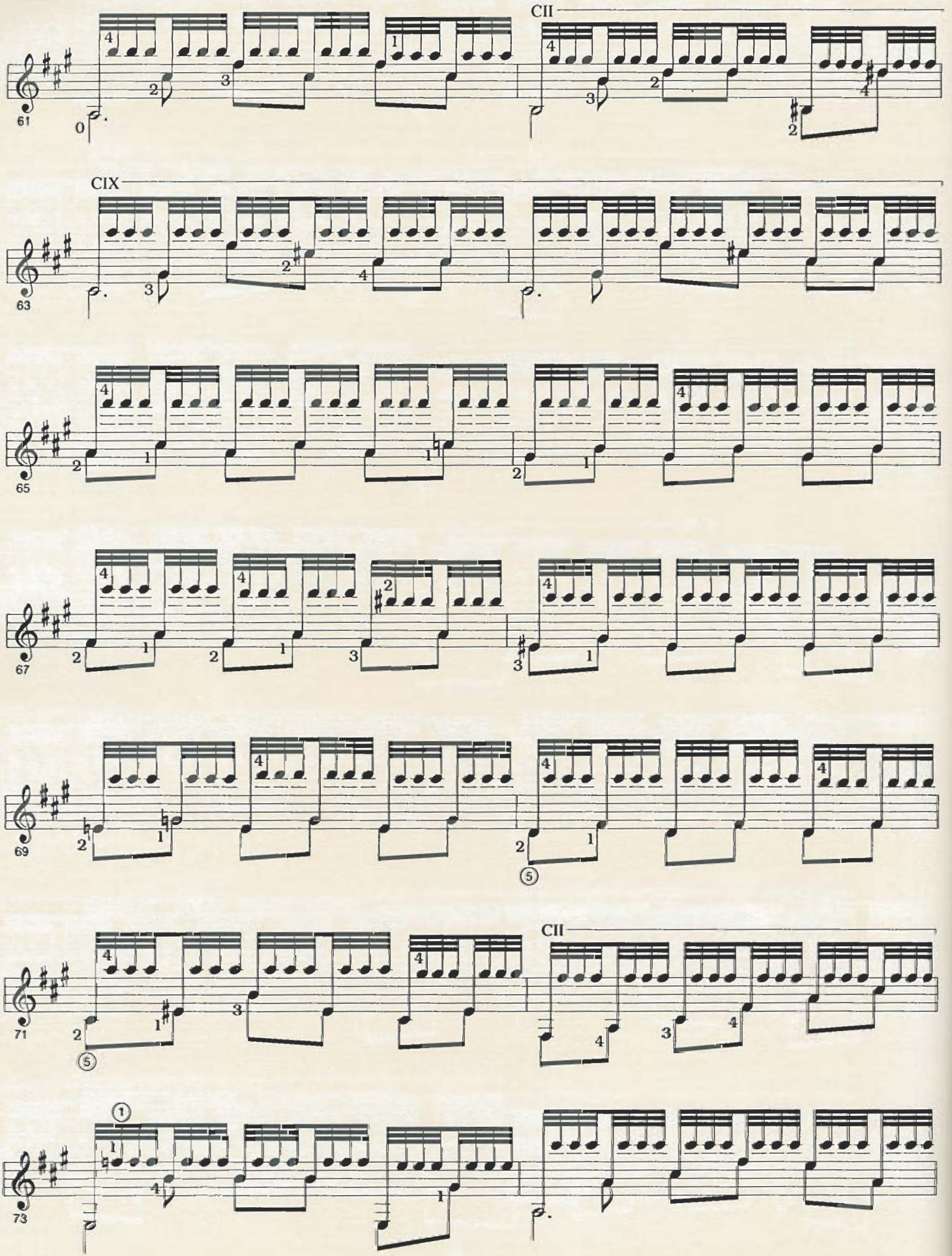
Agustín Barrios Mangoré

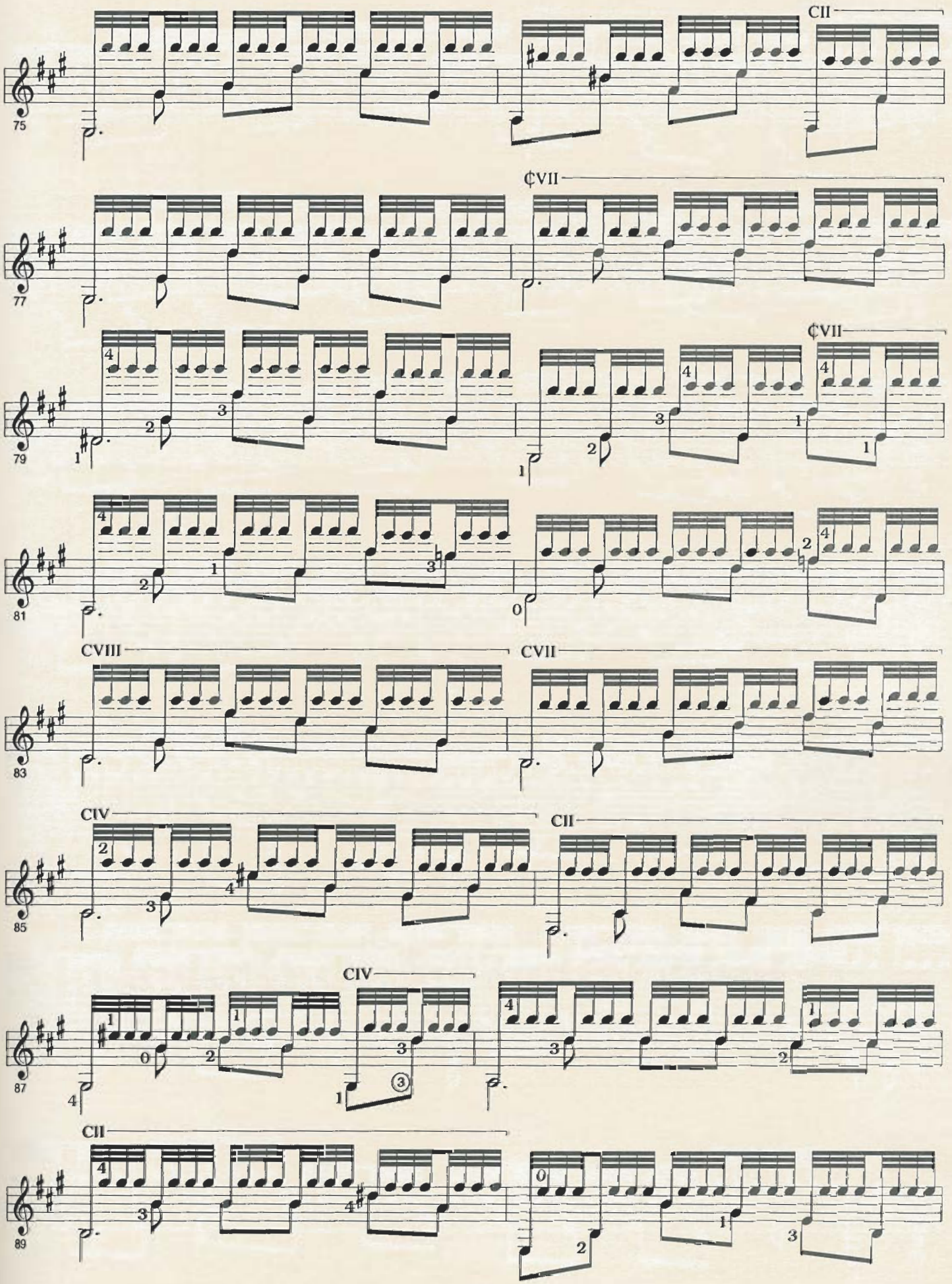


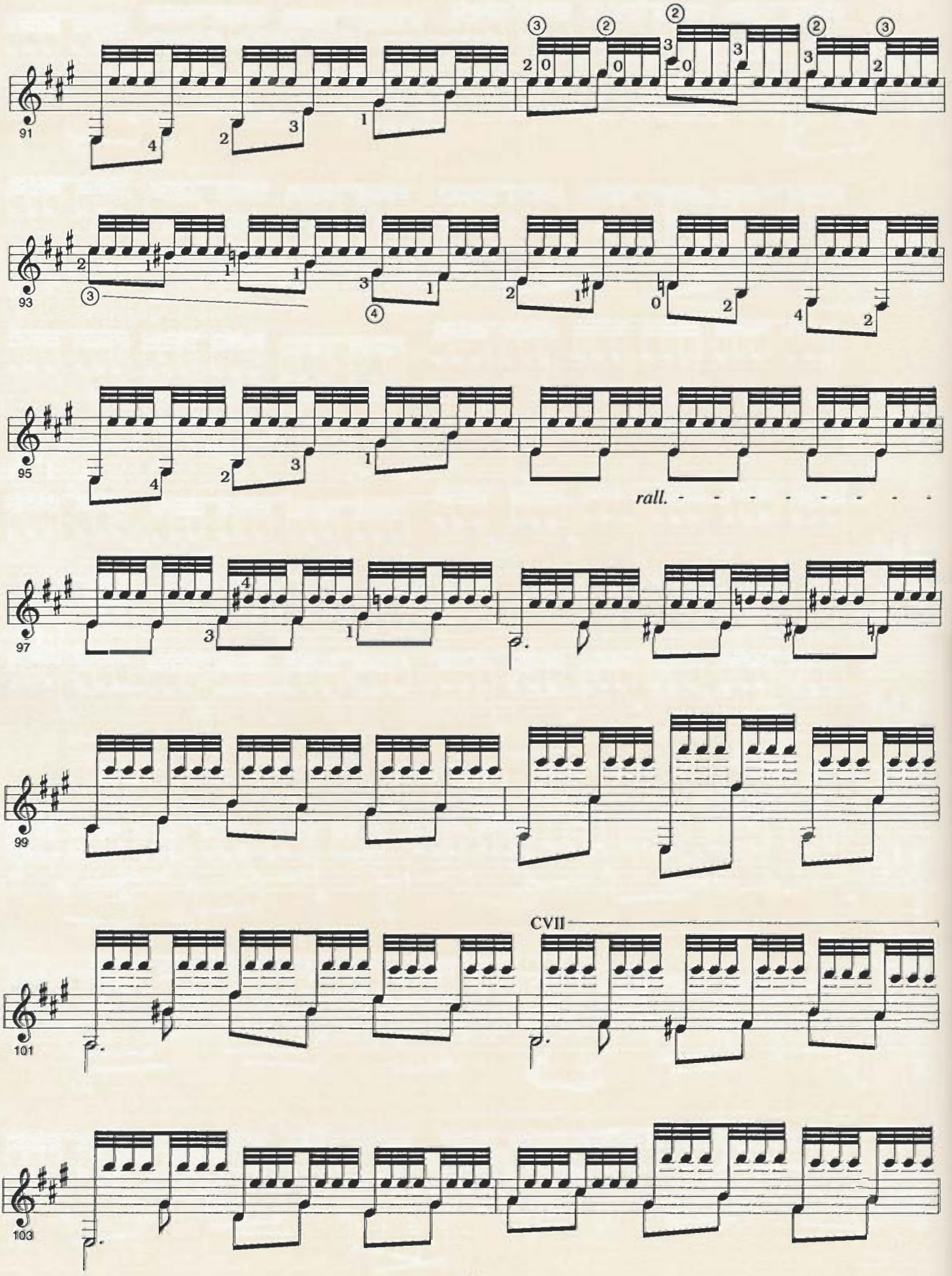

¢IX
¢VIII
¢IX
19
¢VII
21
¢IV
23
rall. - - - - -
25
27
CVII
29
31

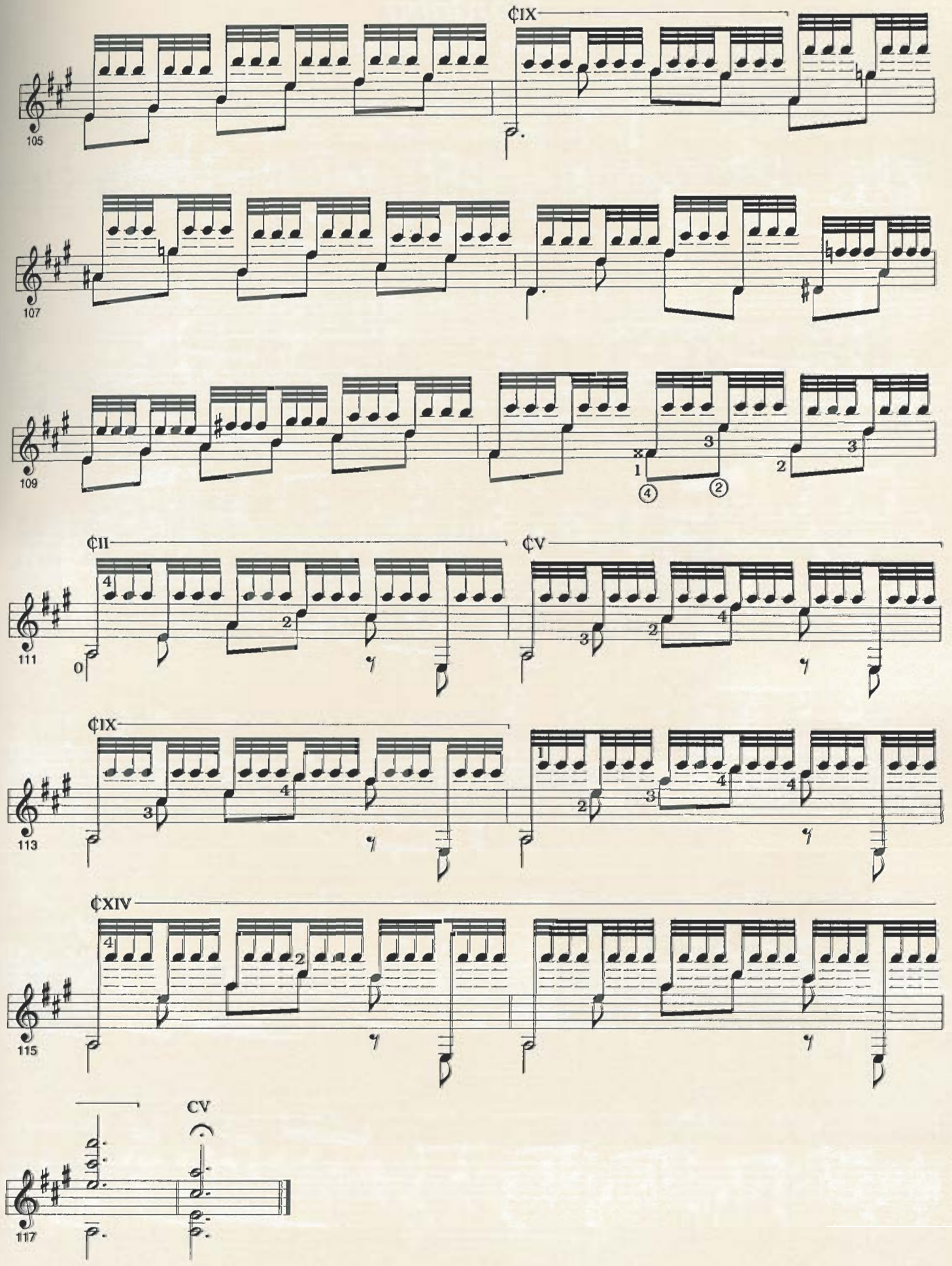

¢IX
33
¢VIII
¢IX
¢VII
35
37
¢V
39
41
CII
CIV
43
¢V
45


47
CII
CIV
49
¢VII
51
⑥
¢VII
53
CIX
55
CVII
CIV
57
CII
①
CIV
59


CII
CIX
CII


CII
75
¢VII
77
¢VII
79
81
CVIII
CVII
83
CIV
CII
85
CIV
87
CII
89


91
93
95
rall.
97
99
CVII
101
103

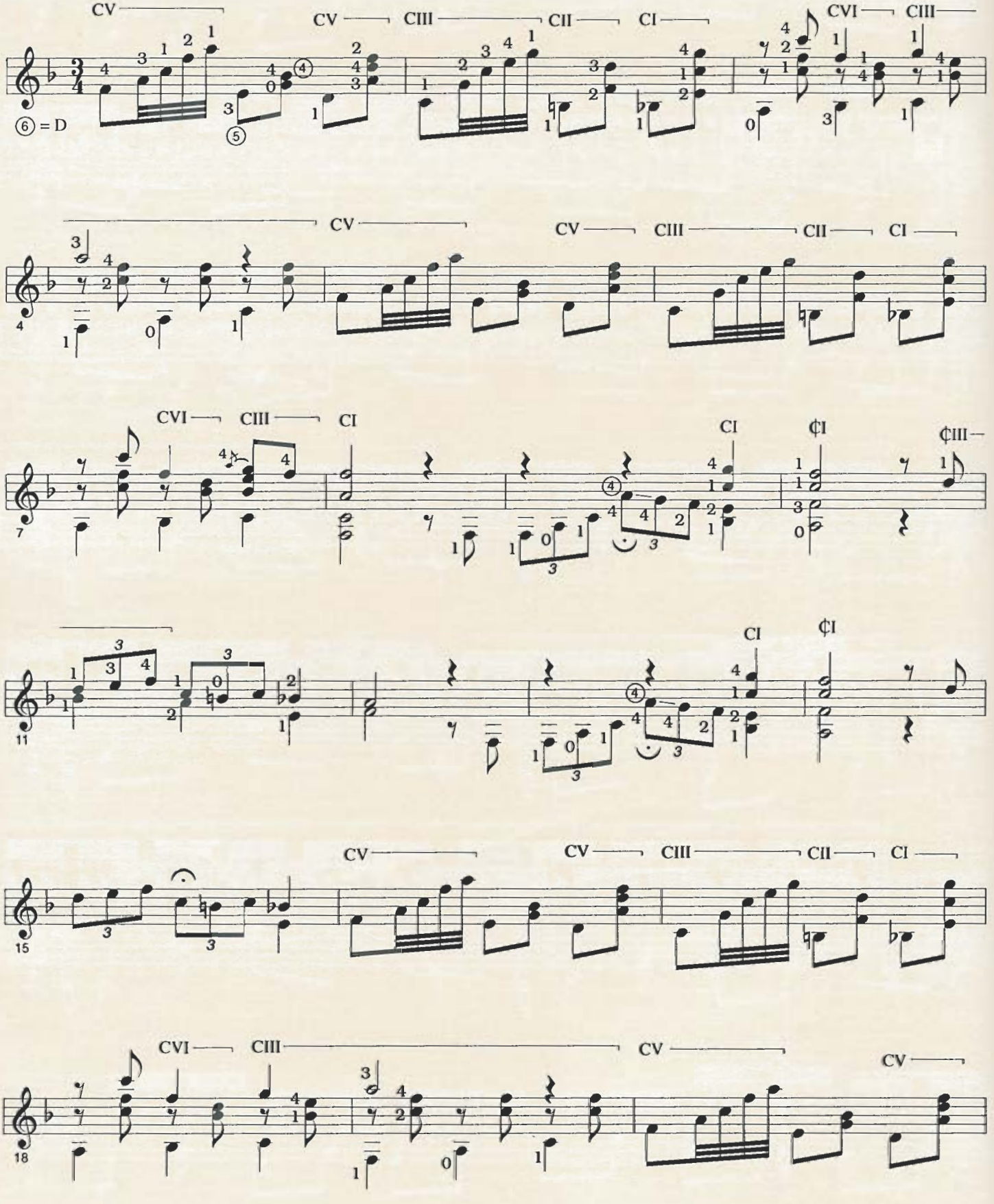


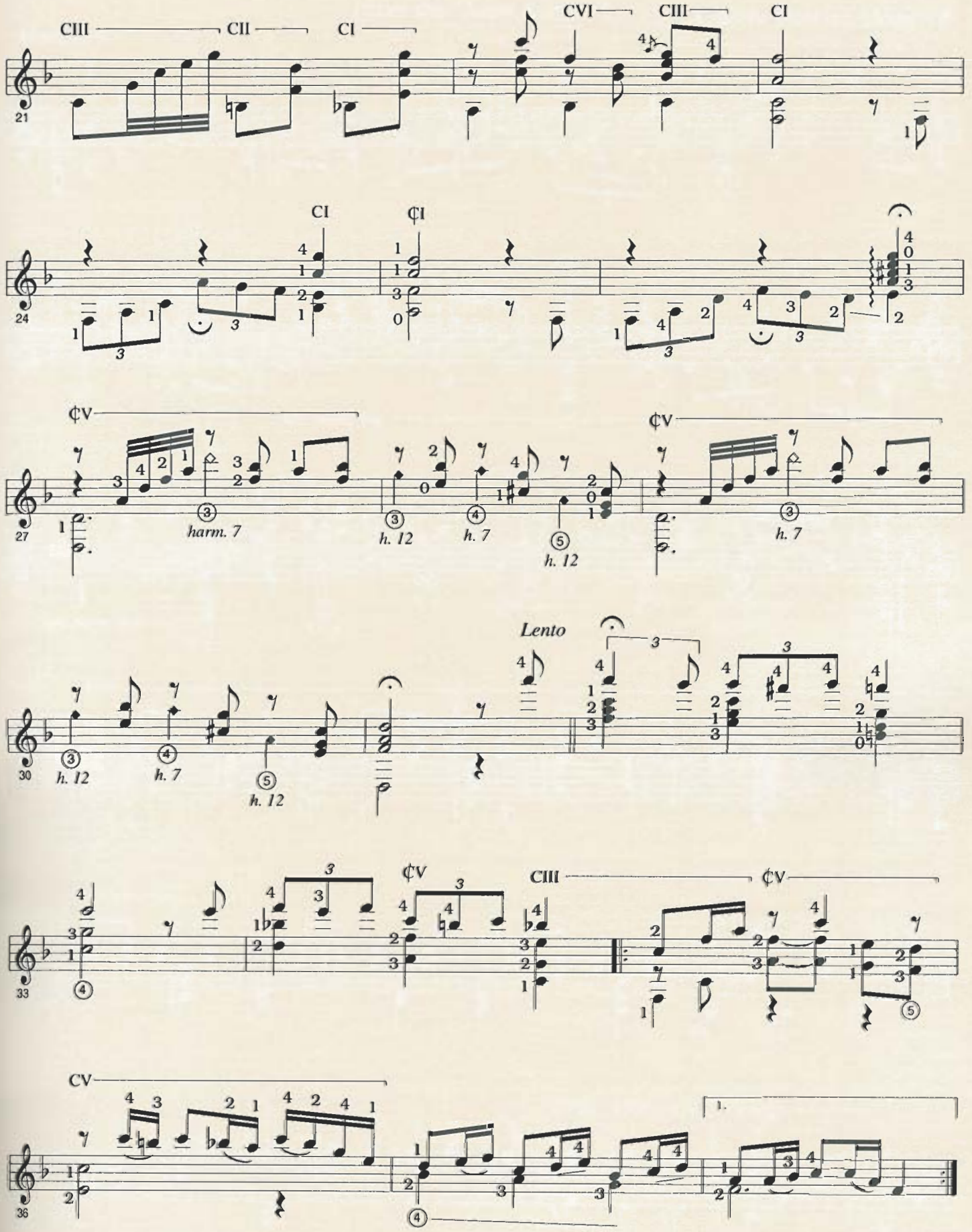
105
¢IX
107
109
111
¢II
¢V
113
¢IX
115
¢XIV
117
CV

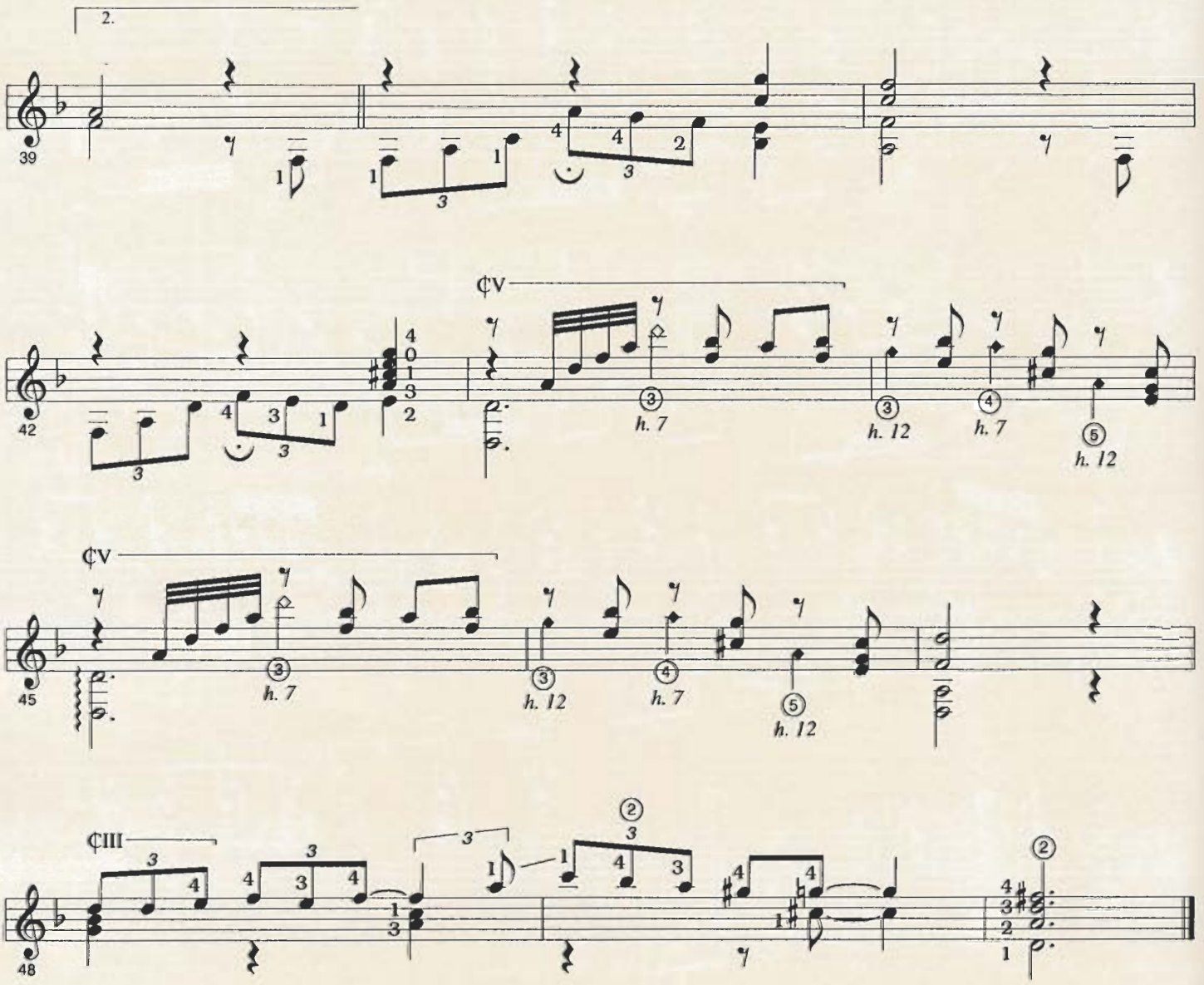
Córdoba

(from the "Suite Andina")

Agustín Barrios Mangoré




CIII
CII
CI
CVI
CIII
CI
21
CI
¢I
24
¢V
27
harm. 7
h. 12
h. 7
h. 12
¢V
h. 7
Lento
30
h. 12
h. 7
h. 12
33
¢V
CIII
¢V
CV
36
1.

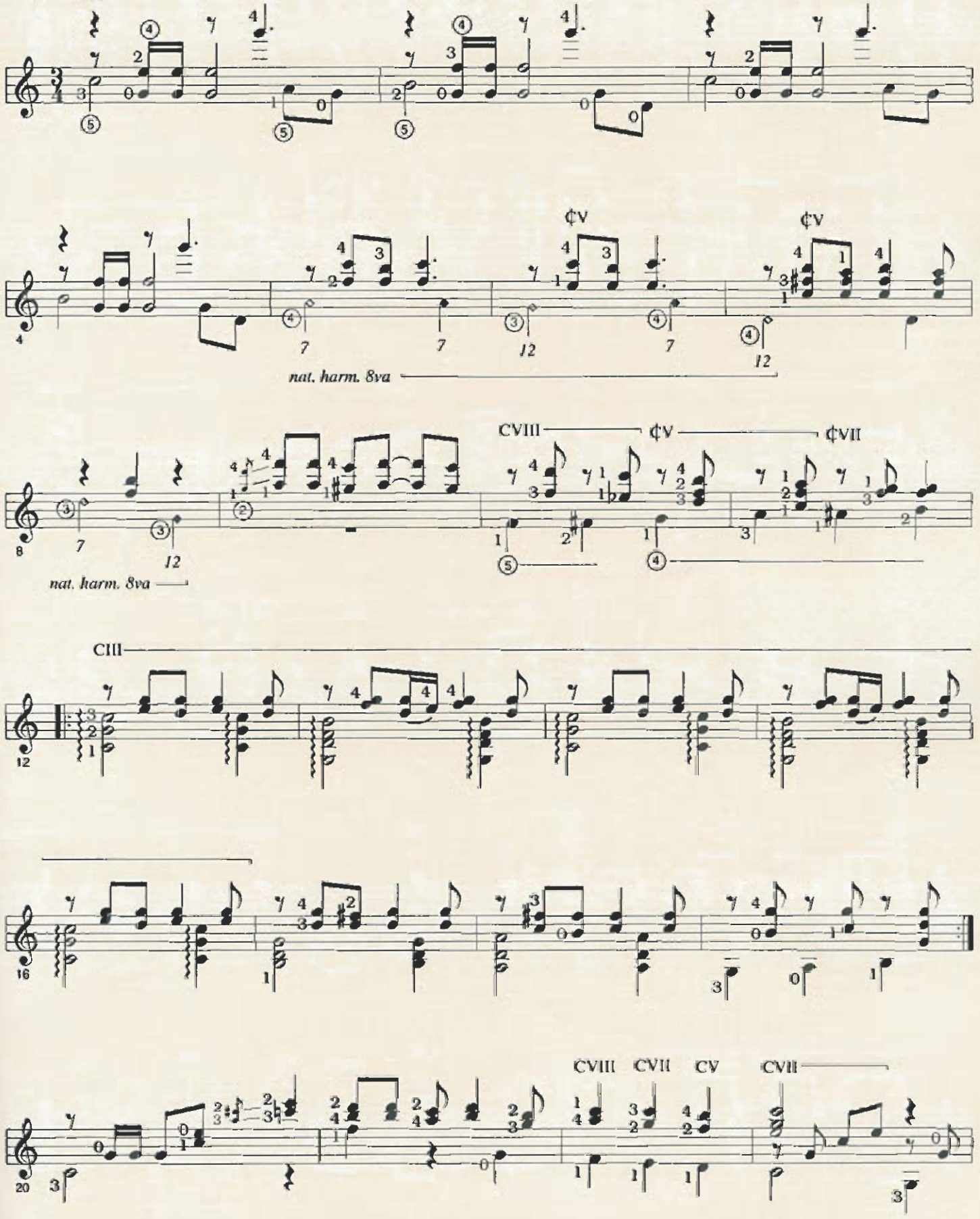

2.
39
42
¢V
h. 7
h. 12
h. 7
h. 12
45
¢V
h. 7
h. 12
h. 7
h. 12
48
¢III

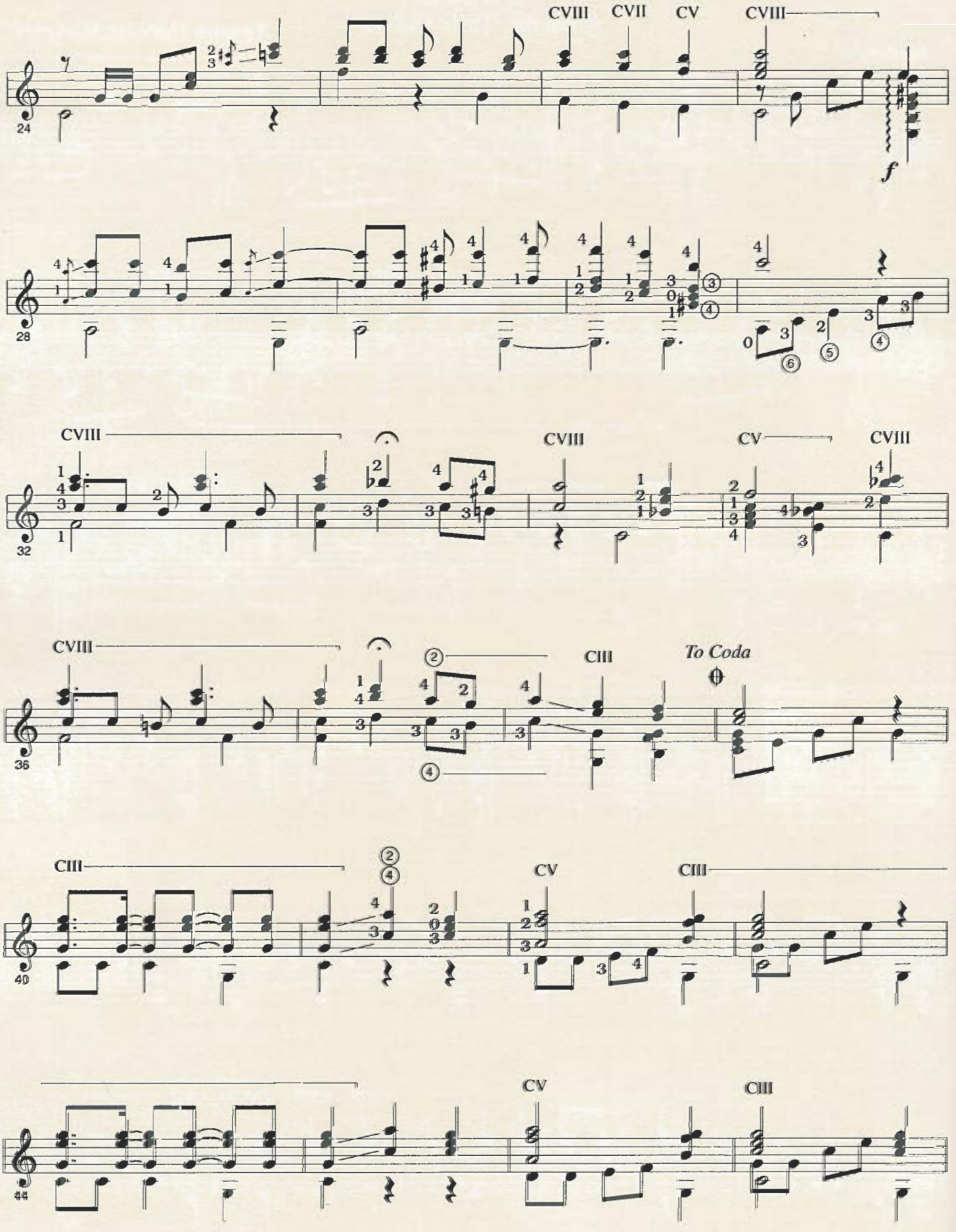
Cueca

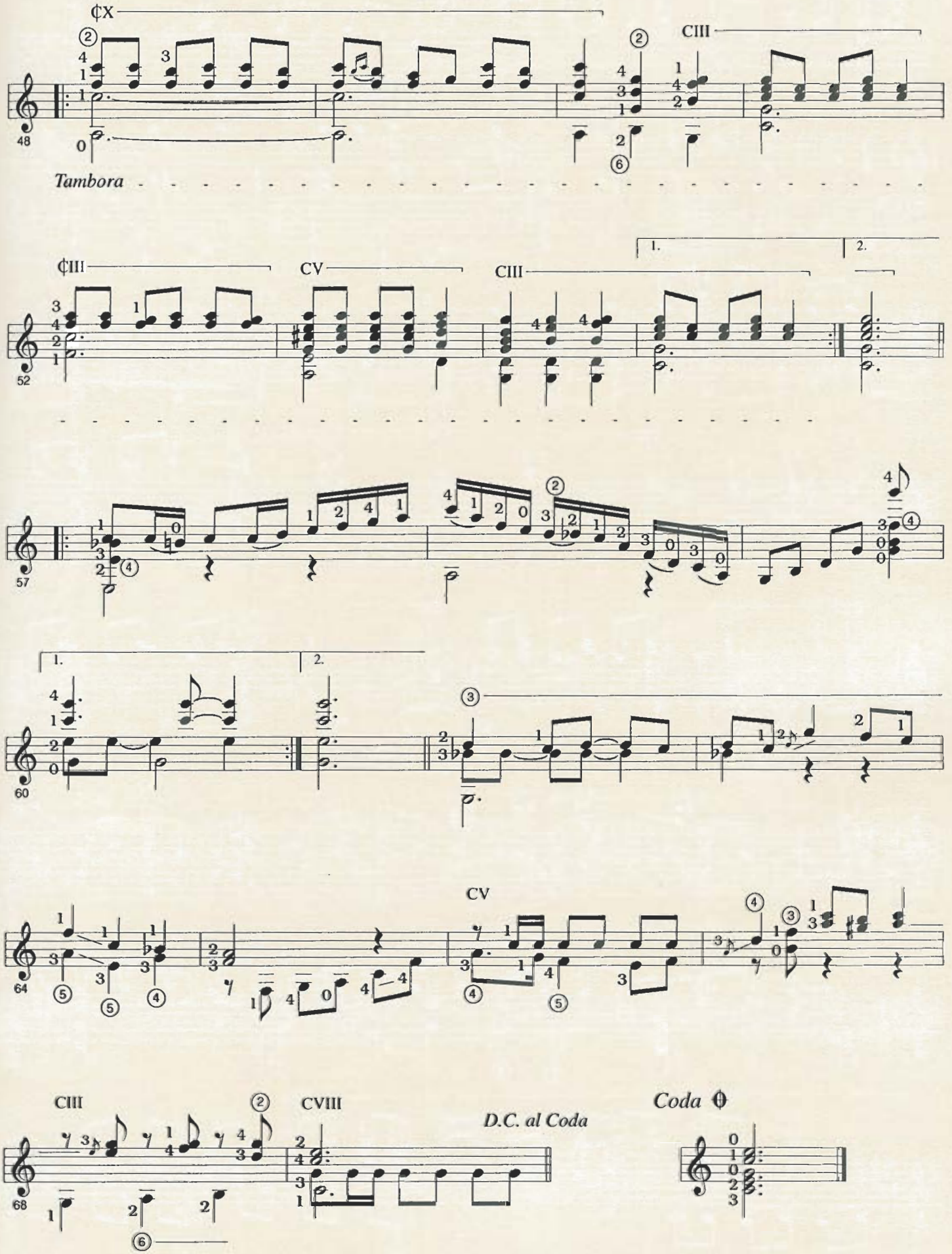
(from the "Suite Andina")

Agustín Barrios Mangoré

Moderato

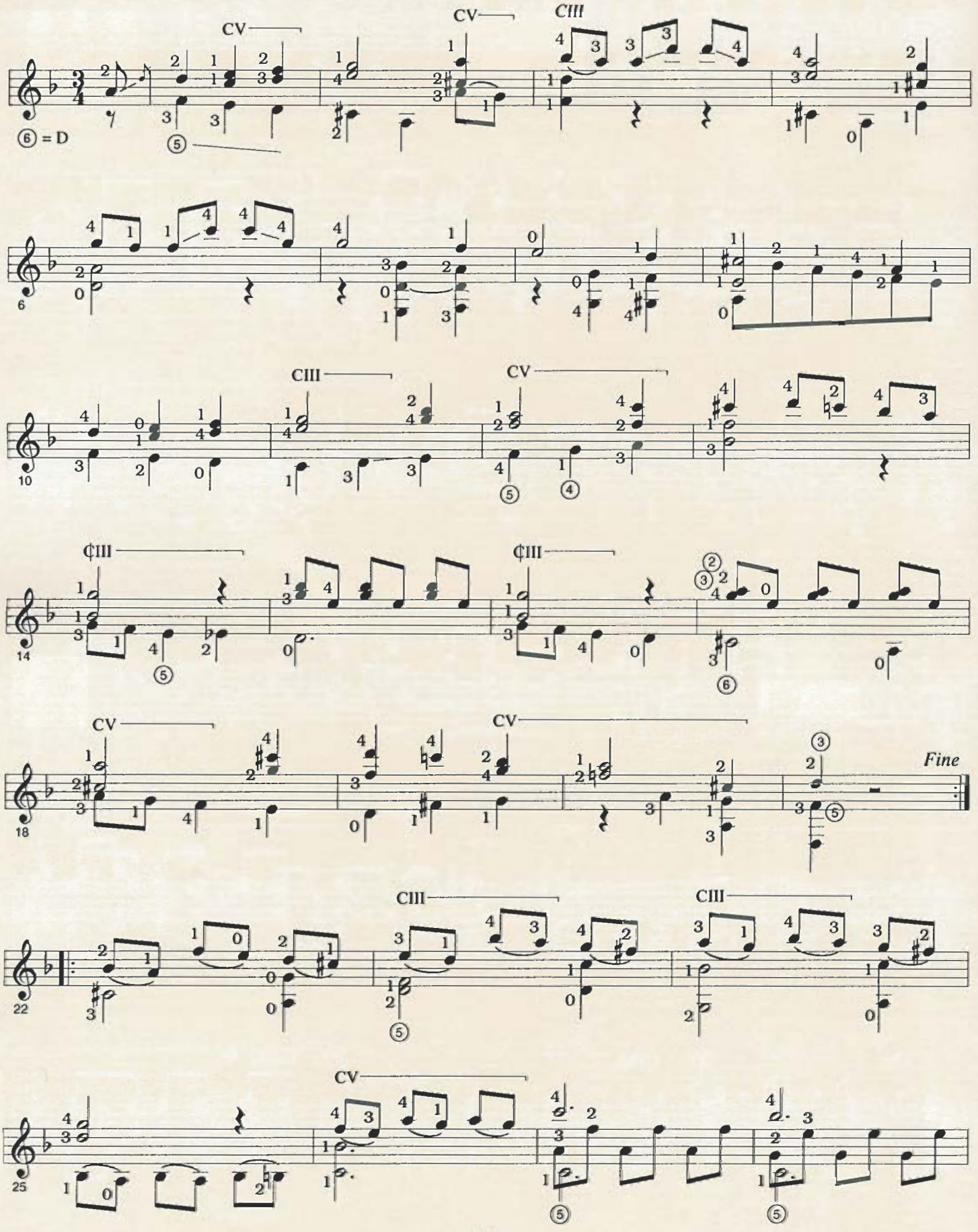


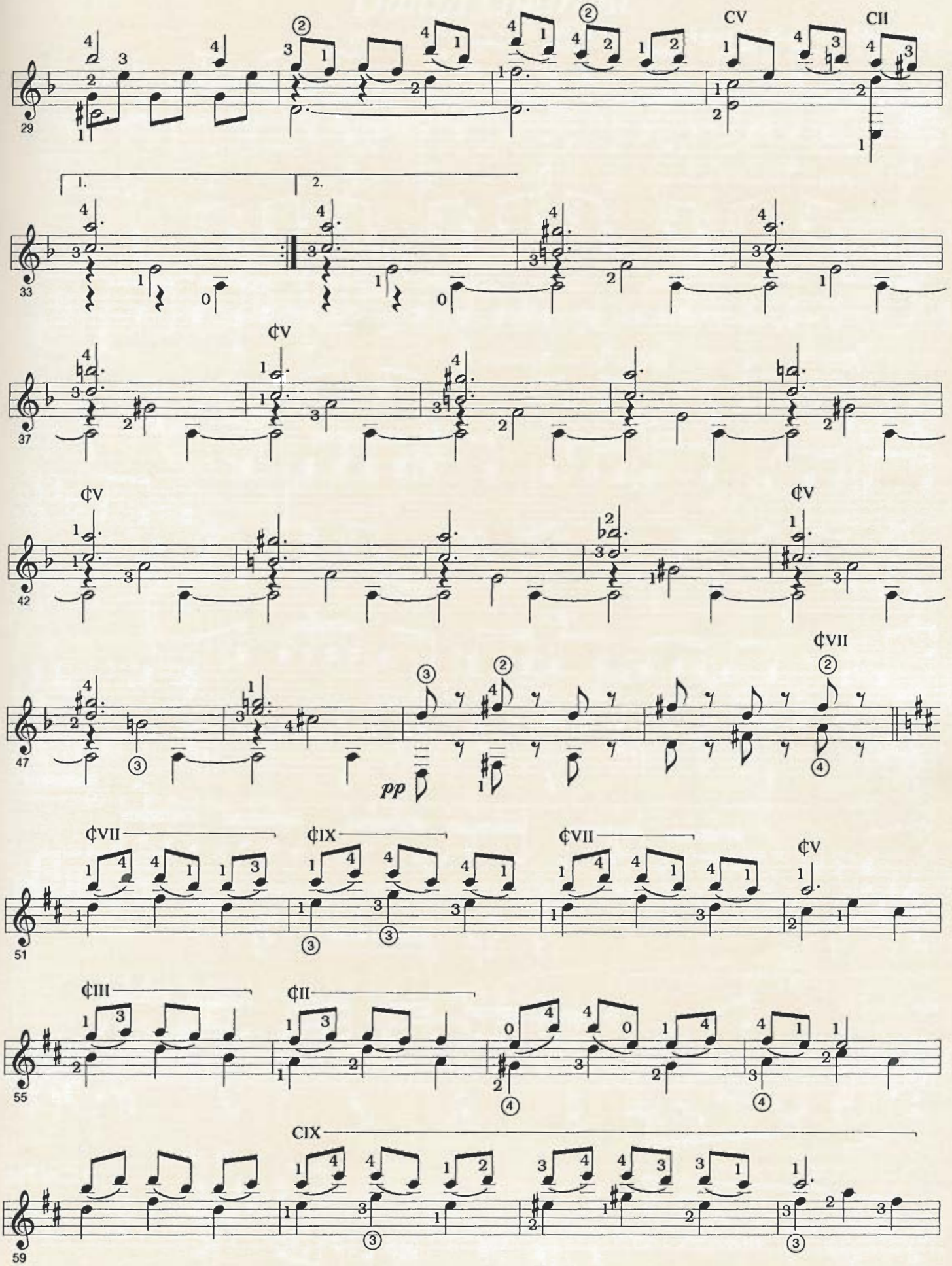

CVIII
CVII
CV
CVIII
f
CVIII
CVIII
CV
CVIII
CVIII
CIII
To Coda
CIII
CV
CIII
CV
CIII

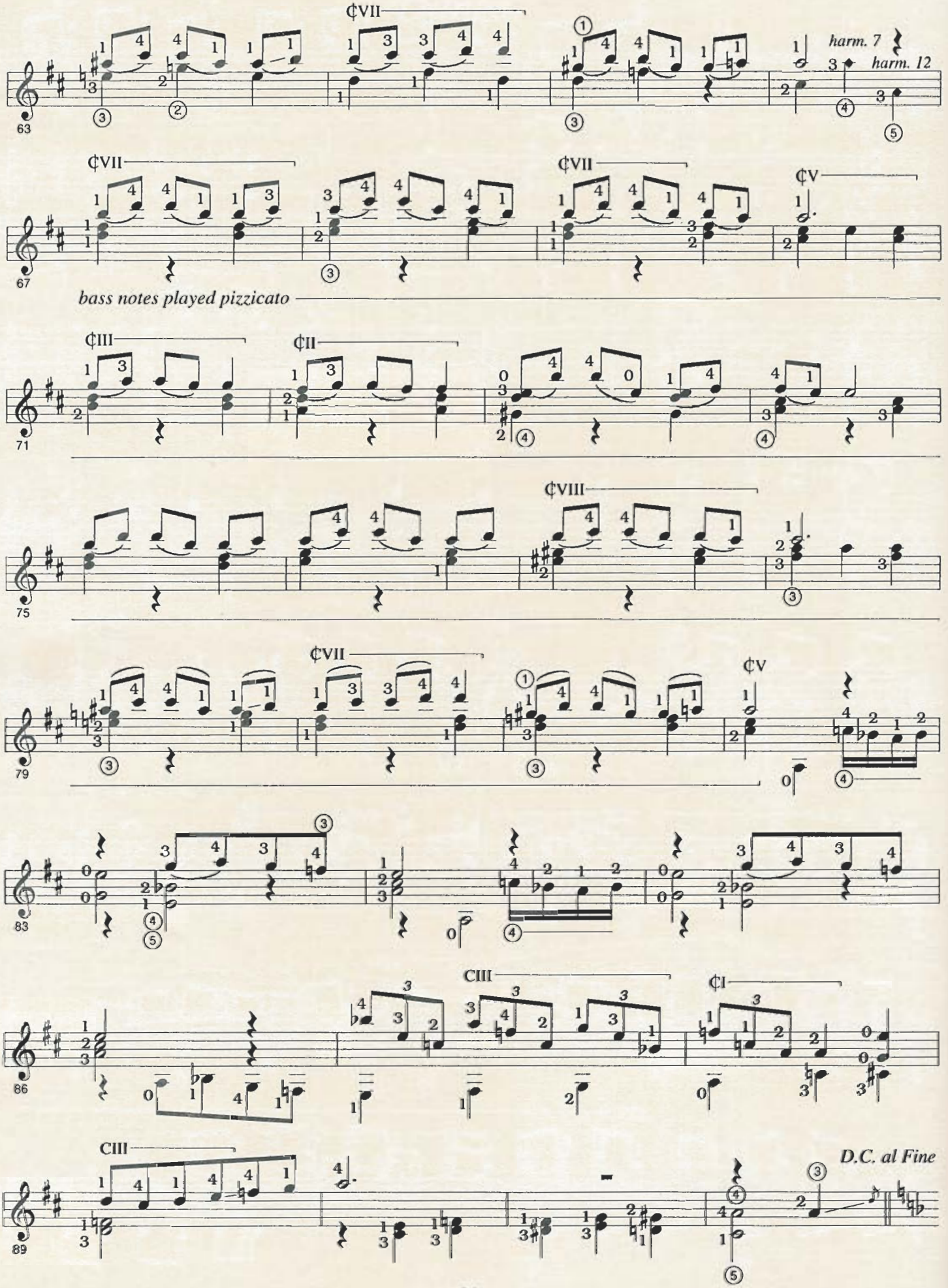

¢X
CIII
48
Tambora
¢III
CV
CIII
1.
2.
52
57
1.
2.
60
CV
64
CIII
CVIII
D.C. al Coda
Coda
68

Danza

Agustín Barrios Mangoré

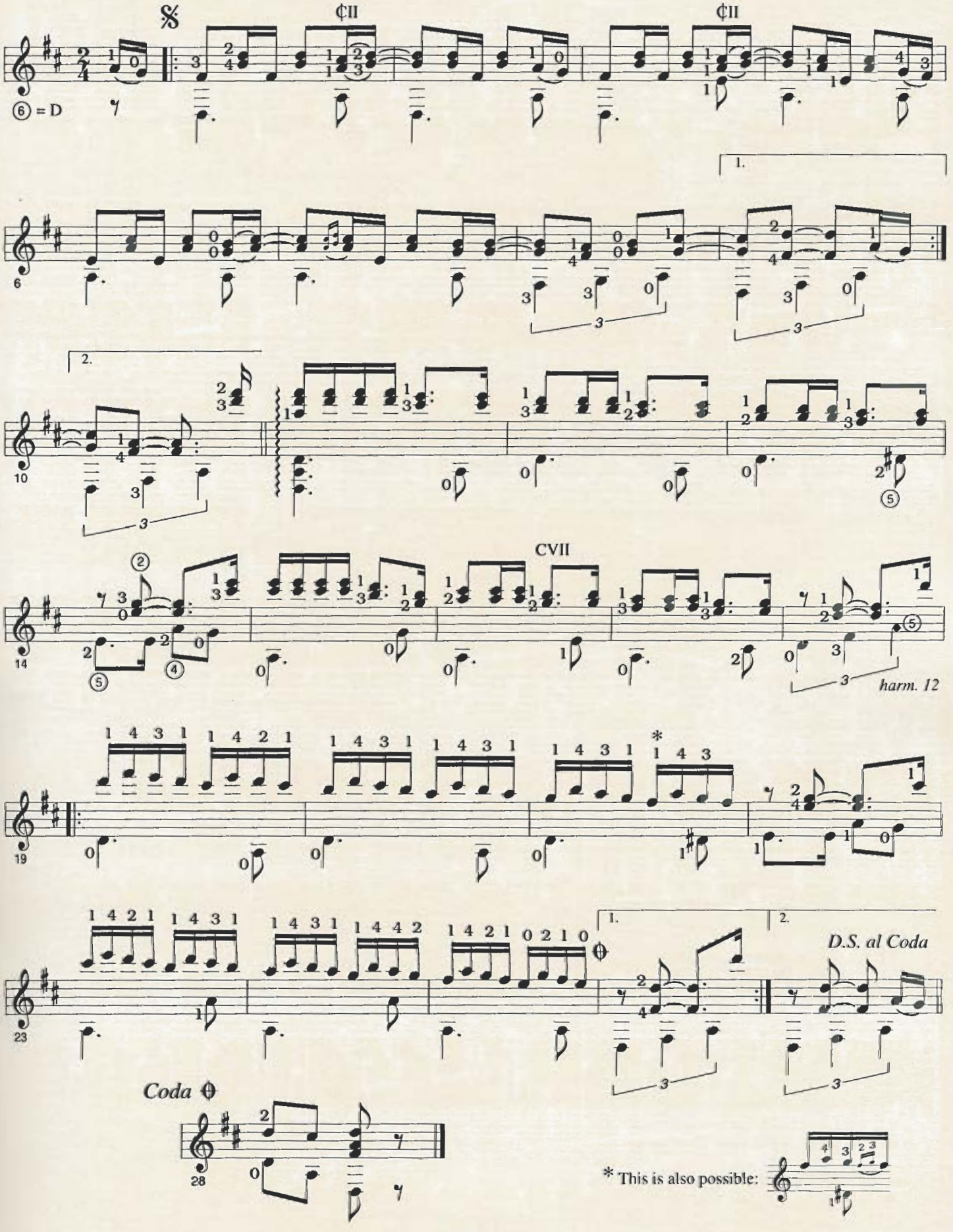



29
CV
CII
1.
2.
33
¢V
37
¢V
¢V
42
¢VII
47
pp
¢VII
¢IX
¢VII
¢V
51
¢III
¢II
55
CIX
59


¢VII
harm. 7
harm. 12
63
¢VII
¢VII
¢V
67
bass notes played pizzicato
¢III
¢II
71
¢VIII
75
¢VII
¢V
79
83
CIII
¢I
86
CIII
D.C. al Fine
89

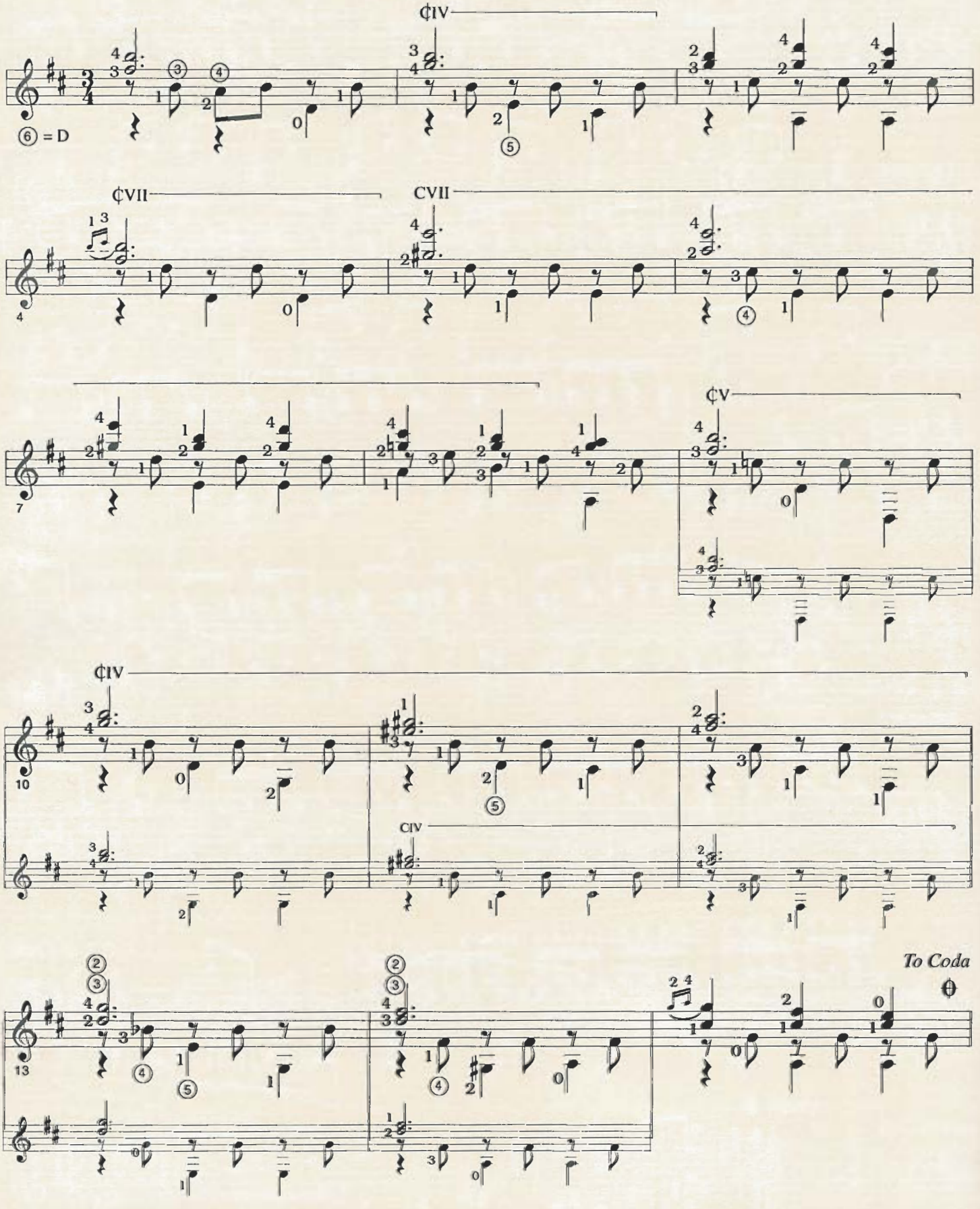
Danza Guaraní

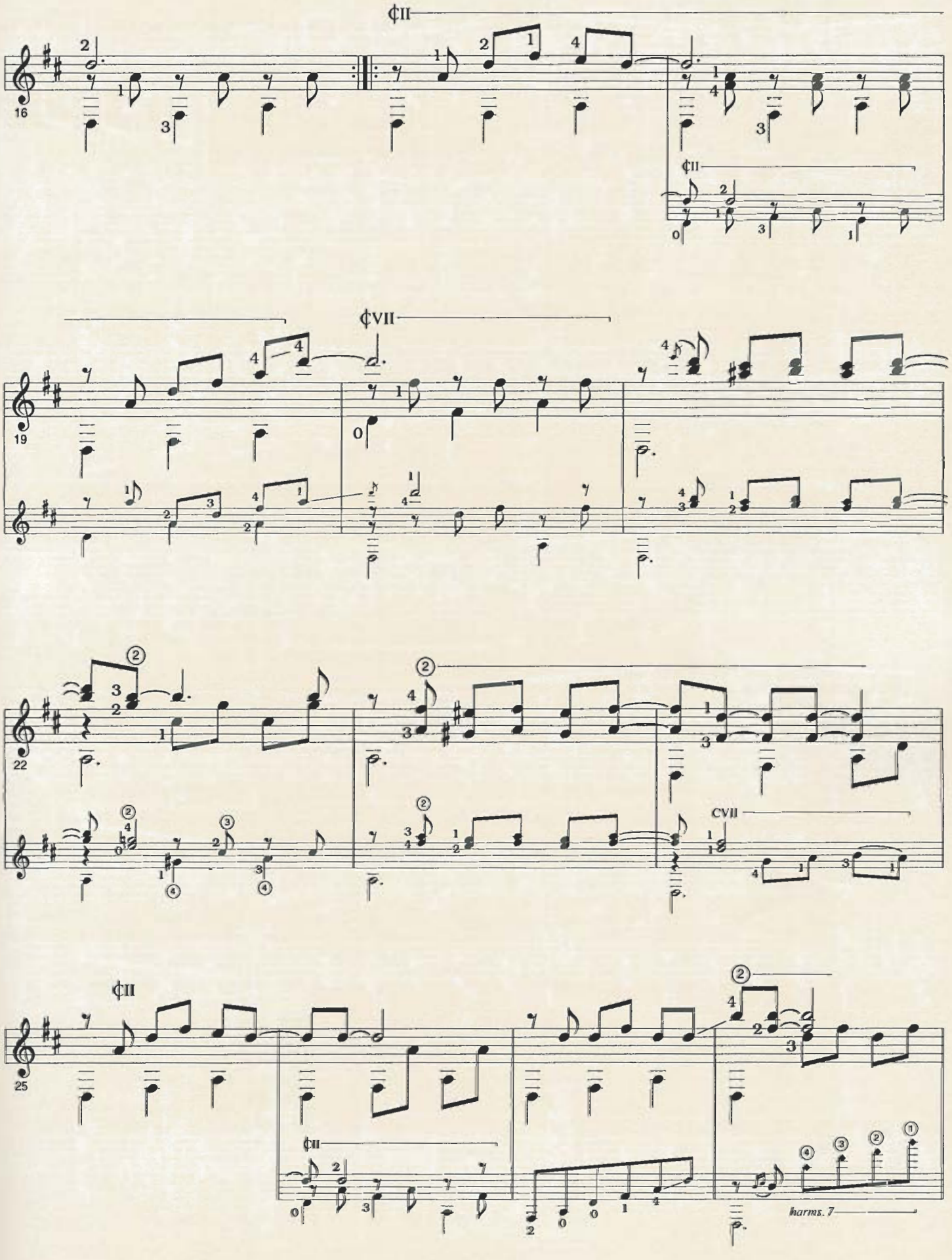
Agustín Barrios Mangoré

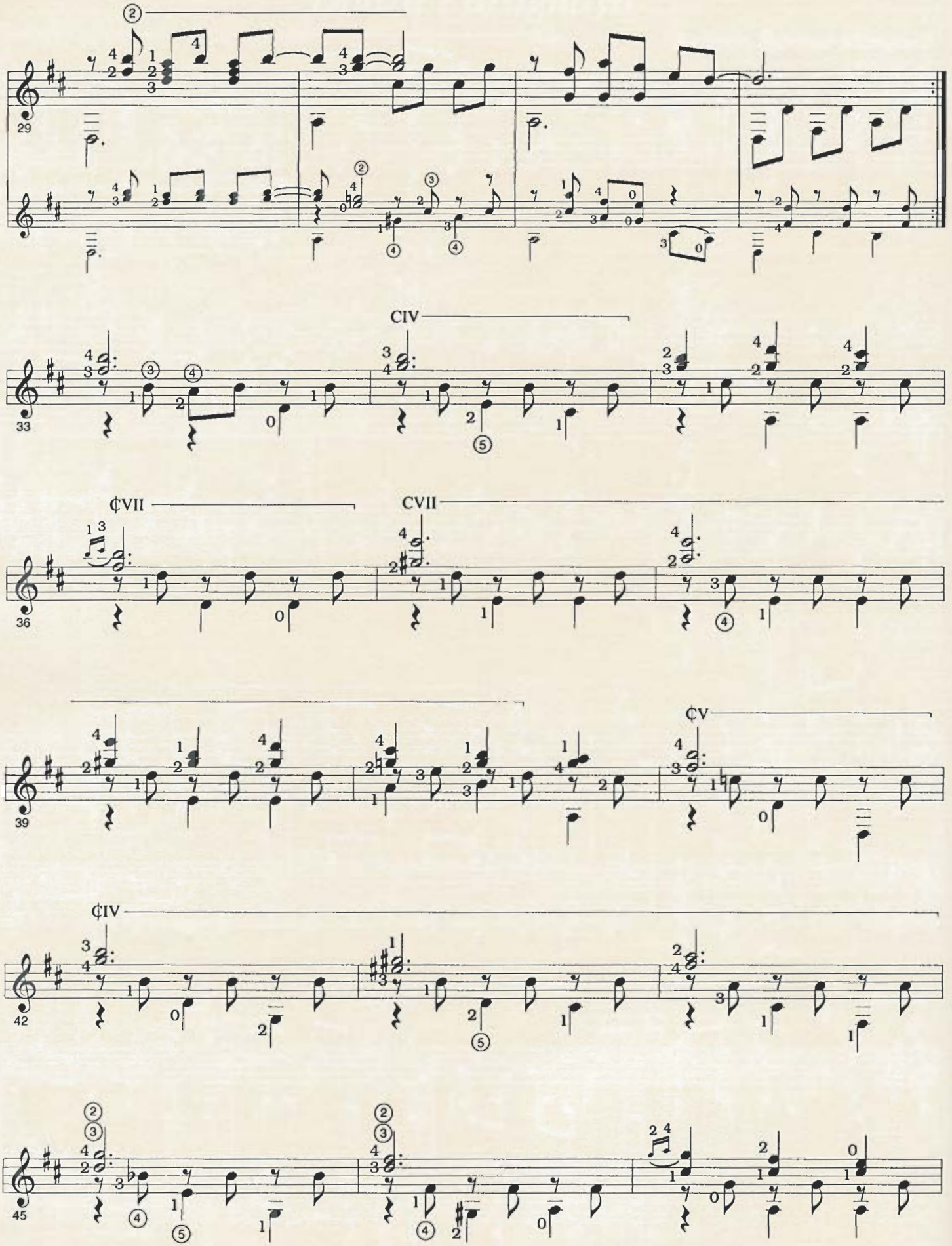


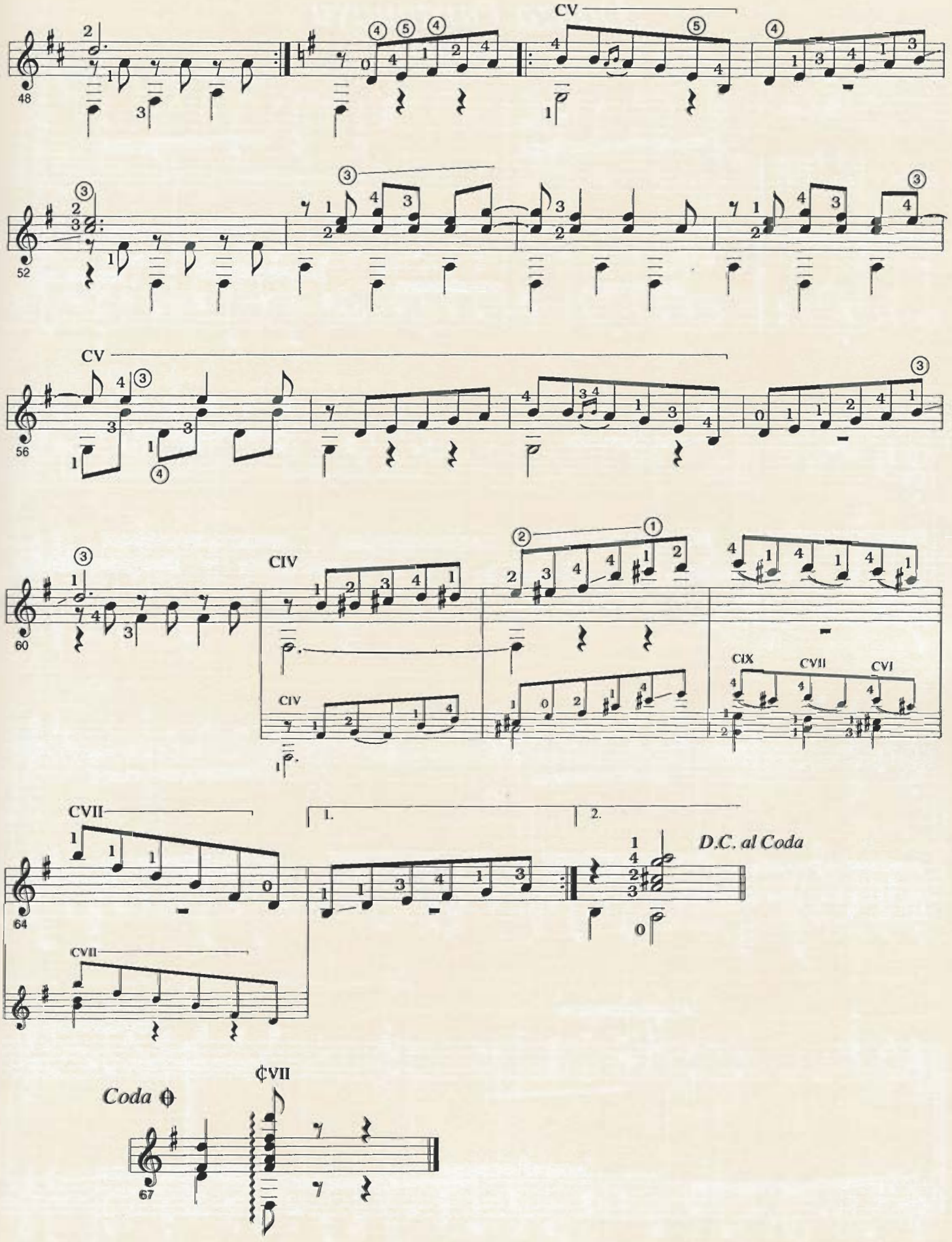
Danza Paraguaya

Agustín Barrios Mangoré




¢II
16
¢II
¢VII
19
22
CVII
¢II
25
harms. 7

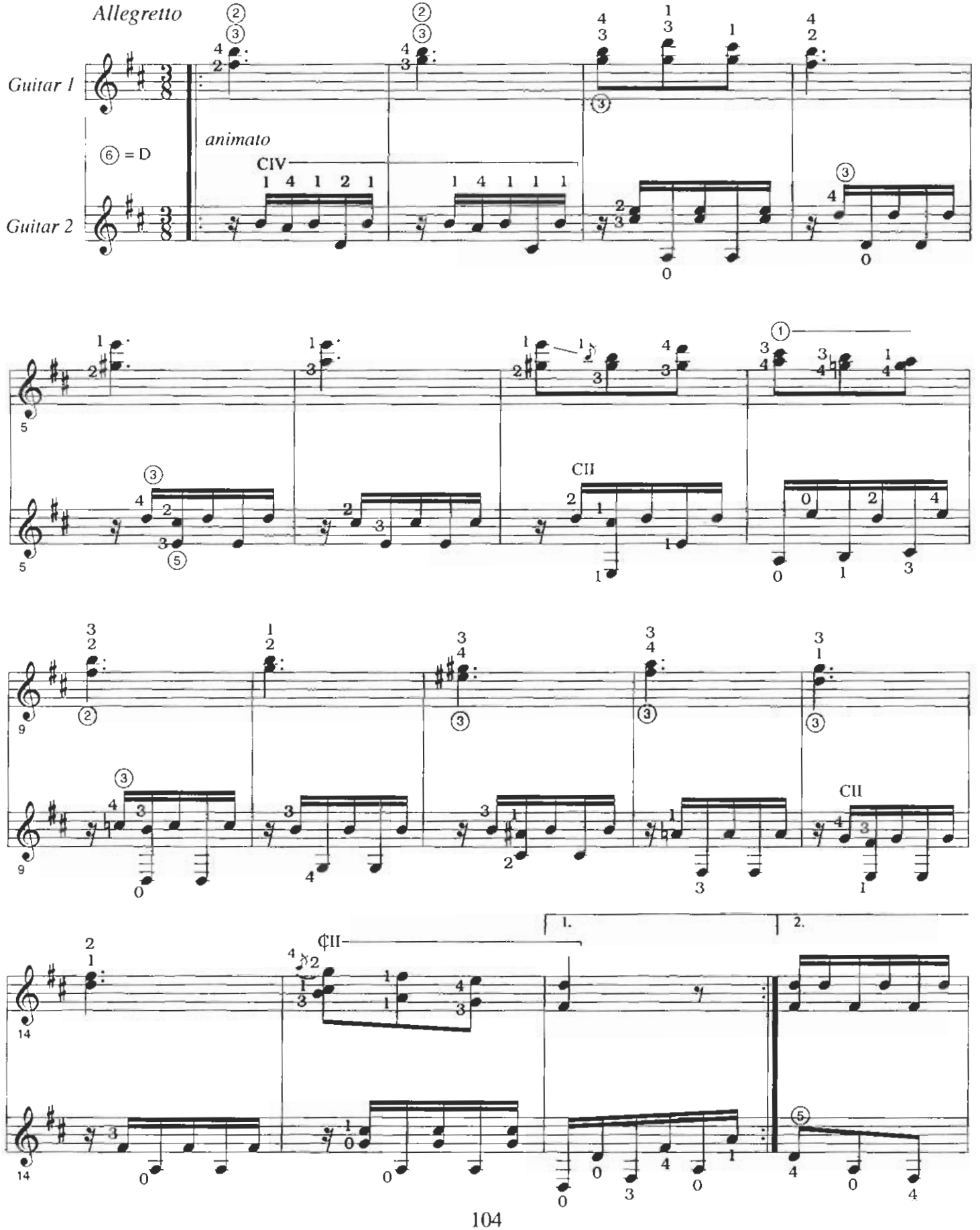

29
33
CIV
36
¢VII
CVII
39
¢V
42
¢IV
45

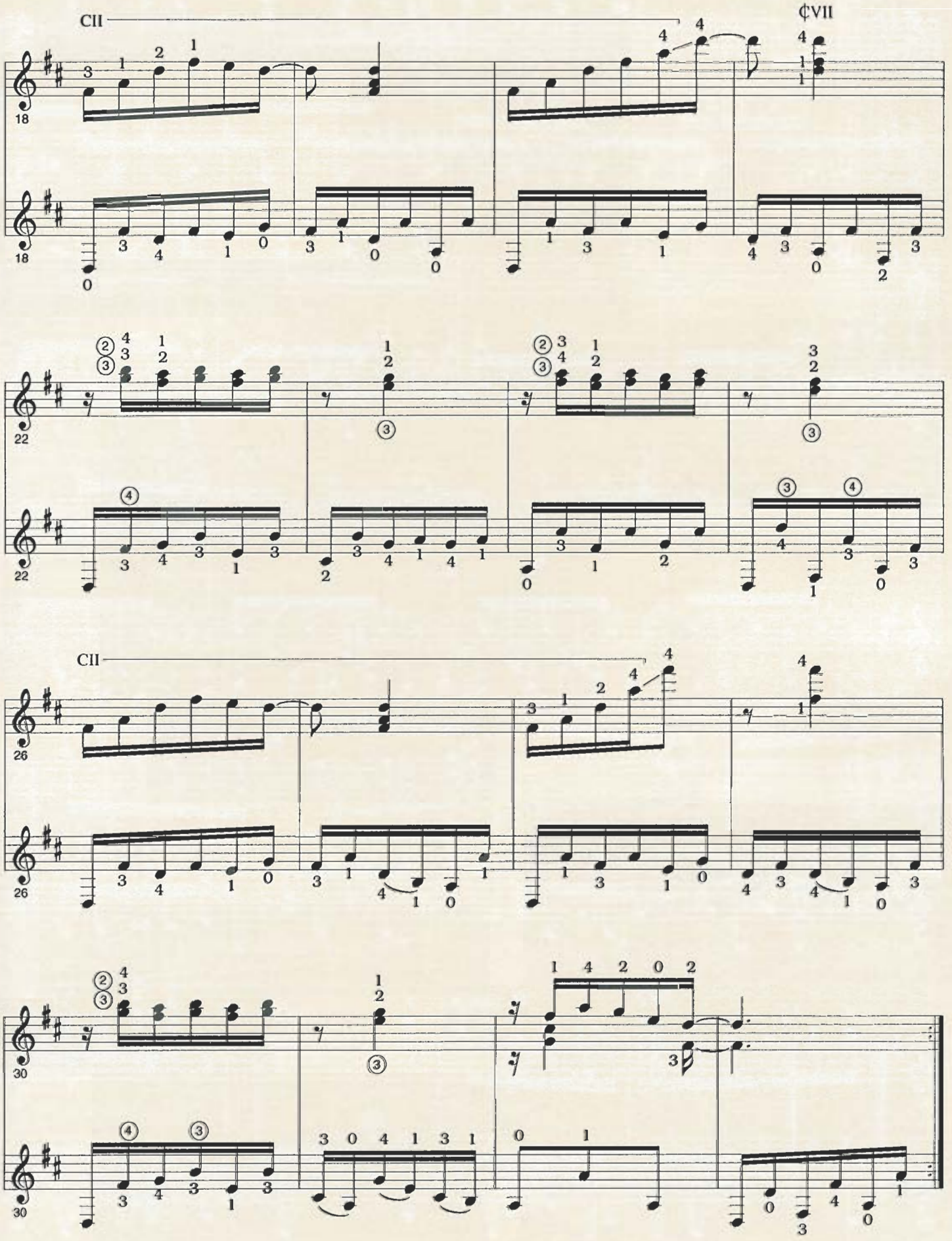

48
CV
52
56
CV
60
CIV
CIV
CIX
CVII
CVI
64
CVII
1.
2.
D.C. al Coda
CVII
Coda
67
¢VII

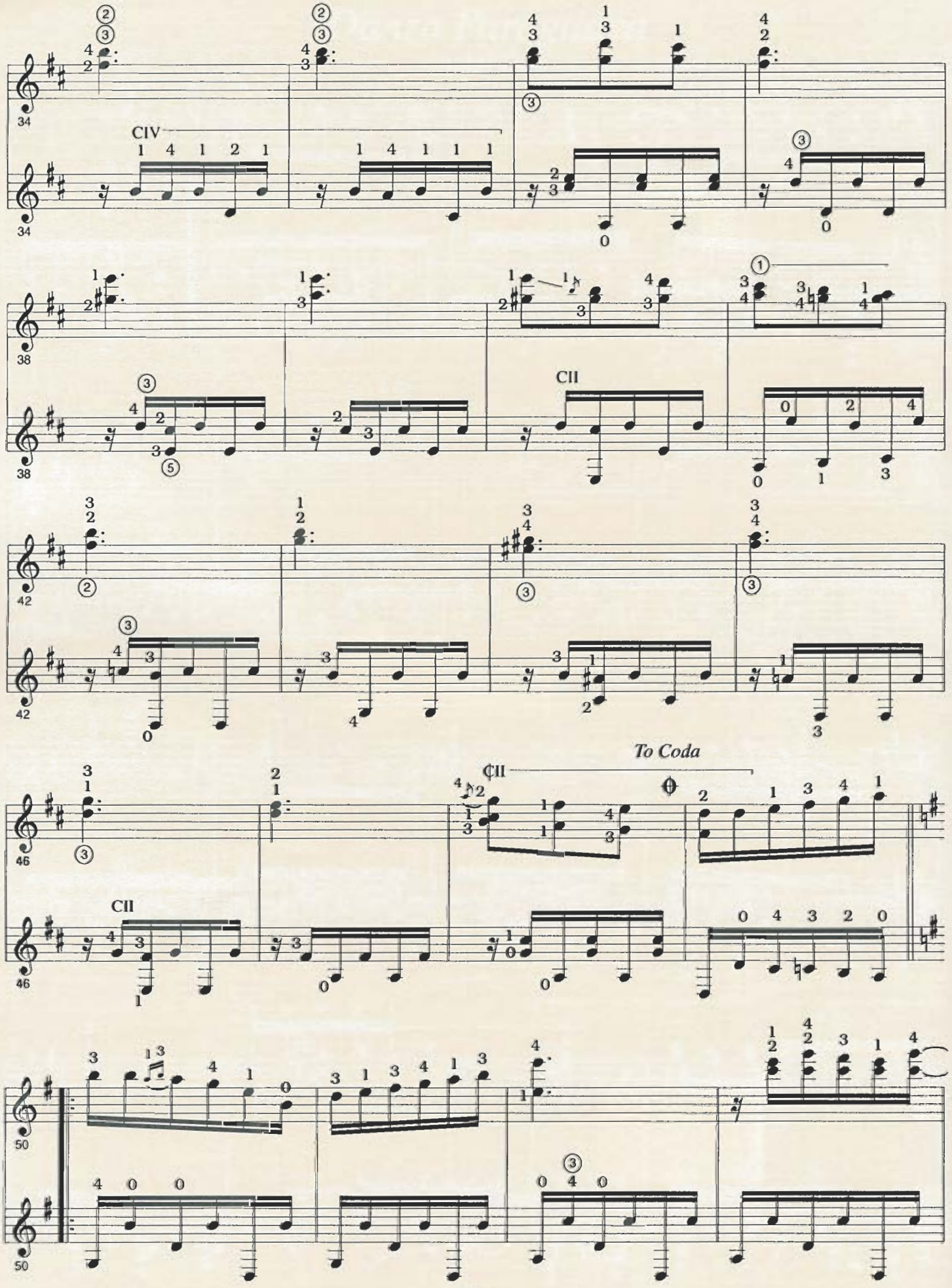
Danza Paraguaya

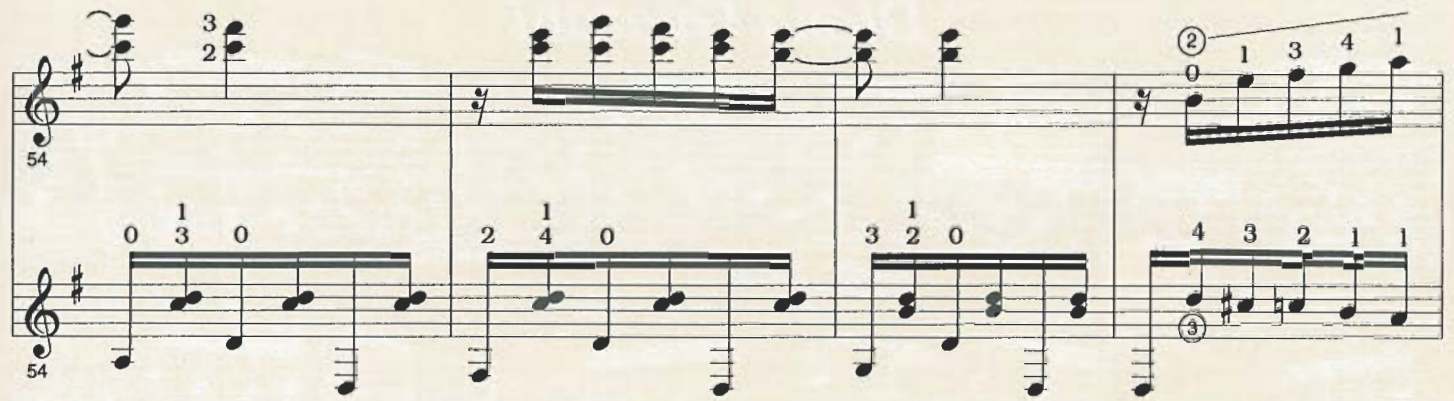
Guitar Duo

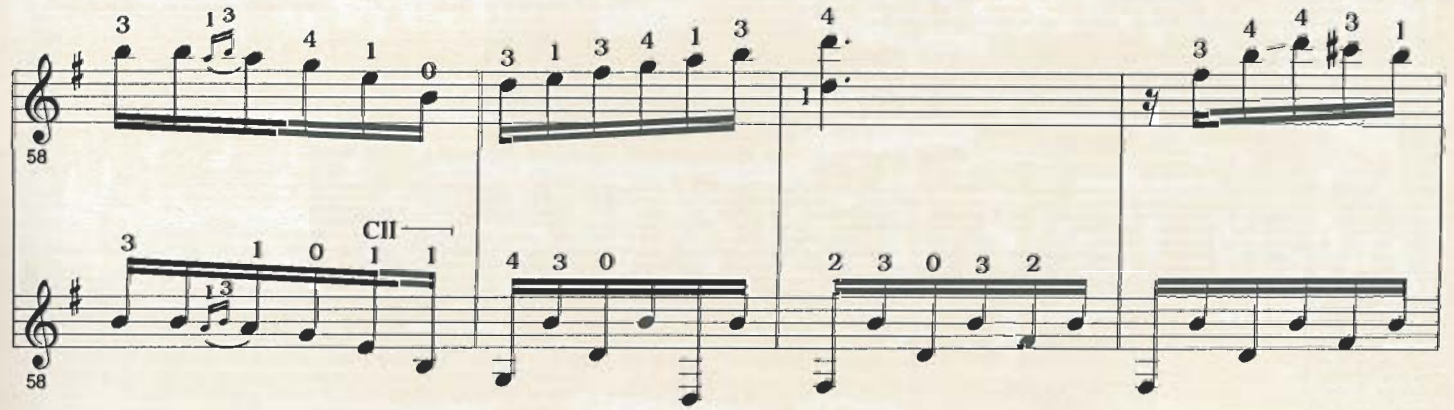
Agustín Barrios Mangoré

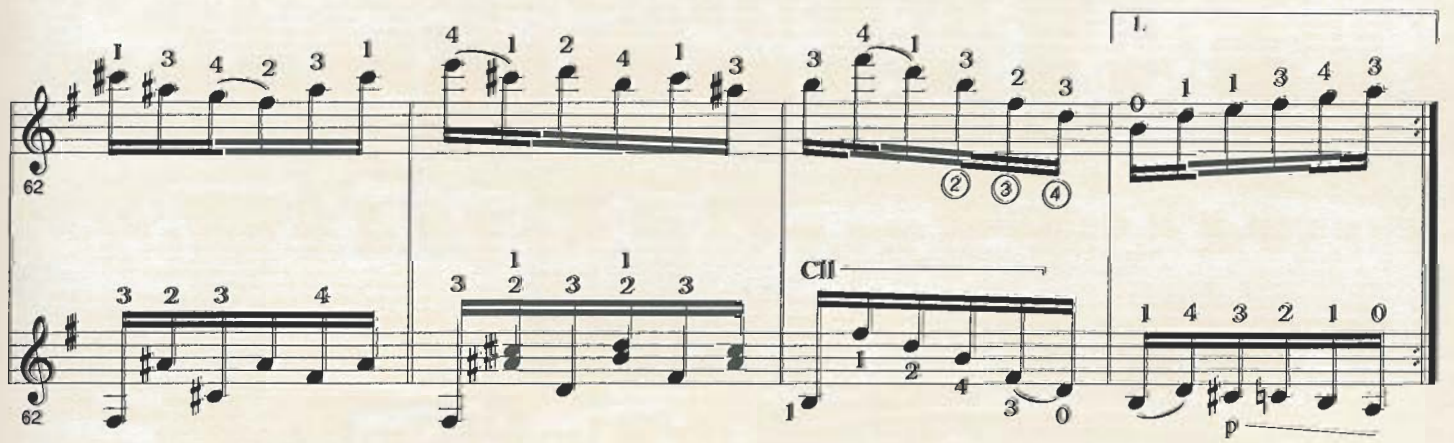


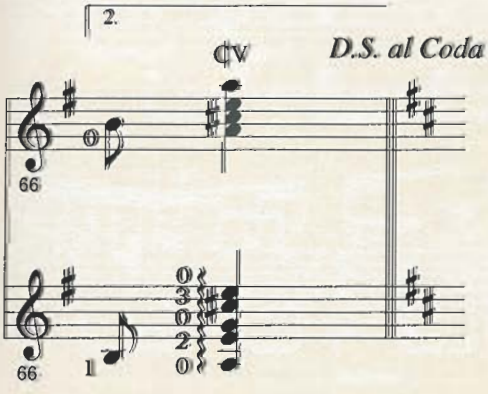

CII
¢VII
18
22
26
30

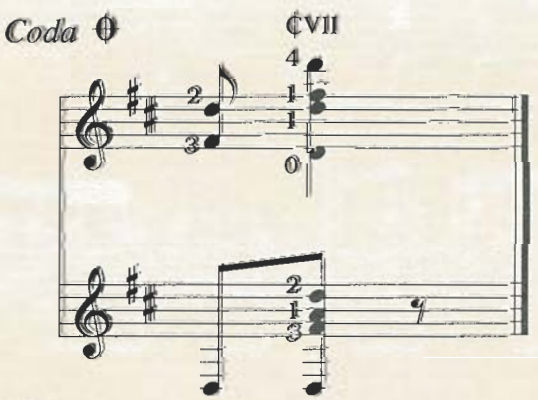

34
CIV
38
CII
42
46
CII
To Coda
50


54
54


58
CII
58

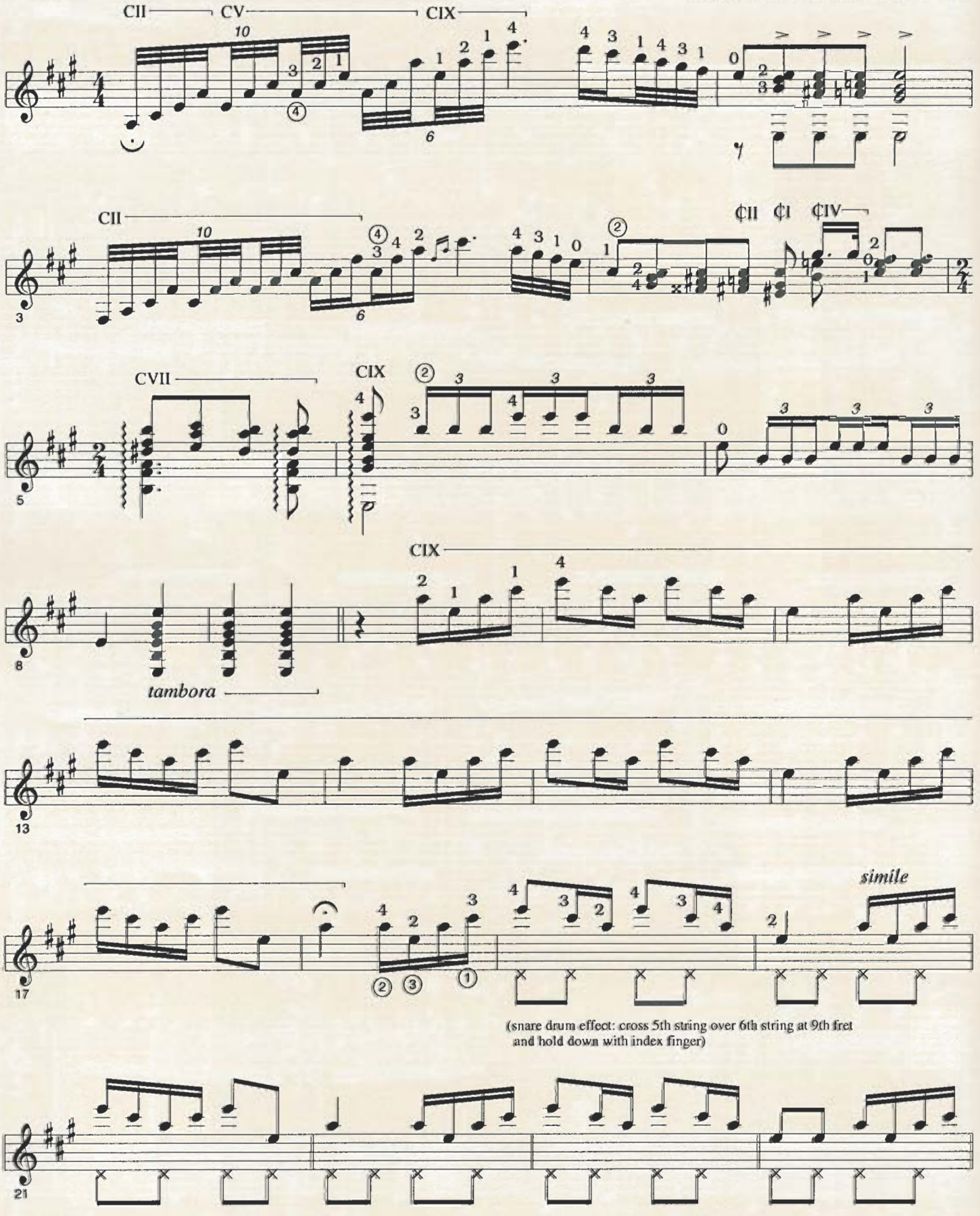

1.
62
CII
62
p

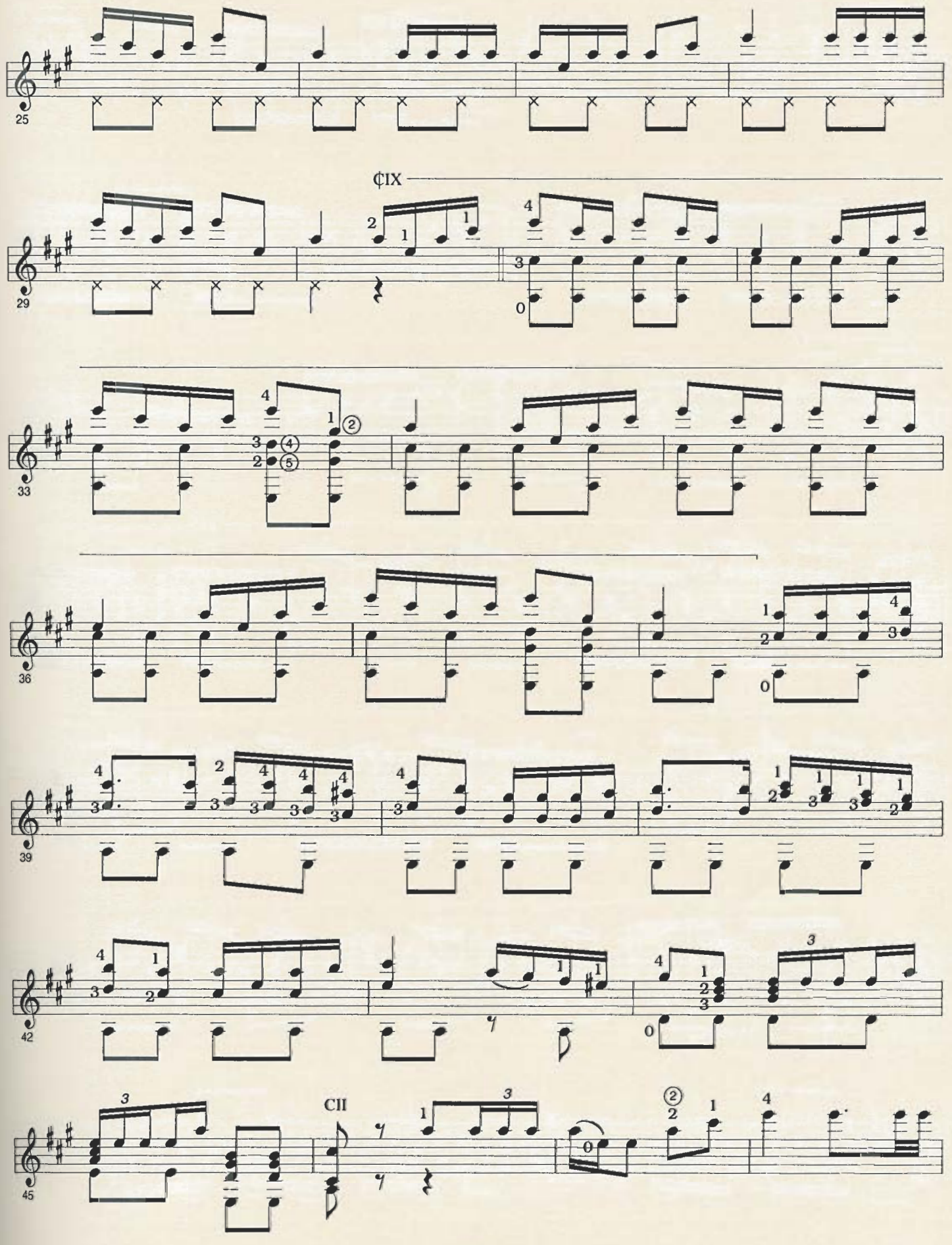

2.
¢V
D.S. al Coda
66
1
66

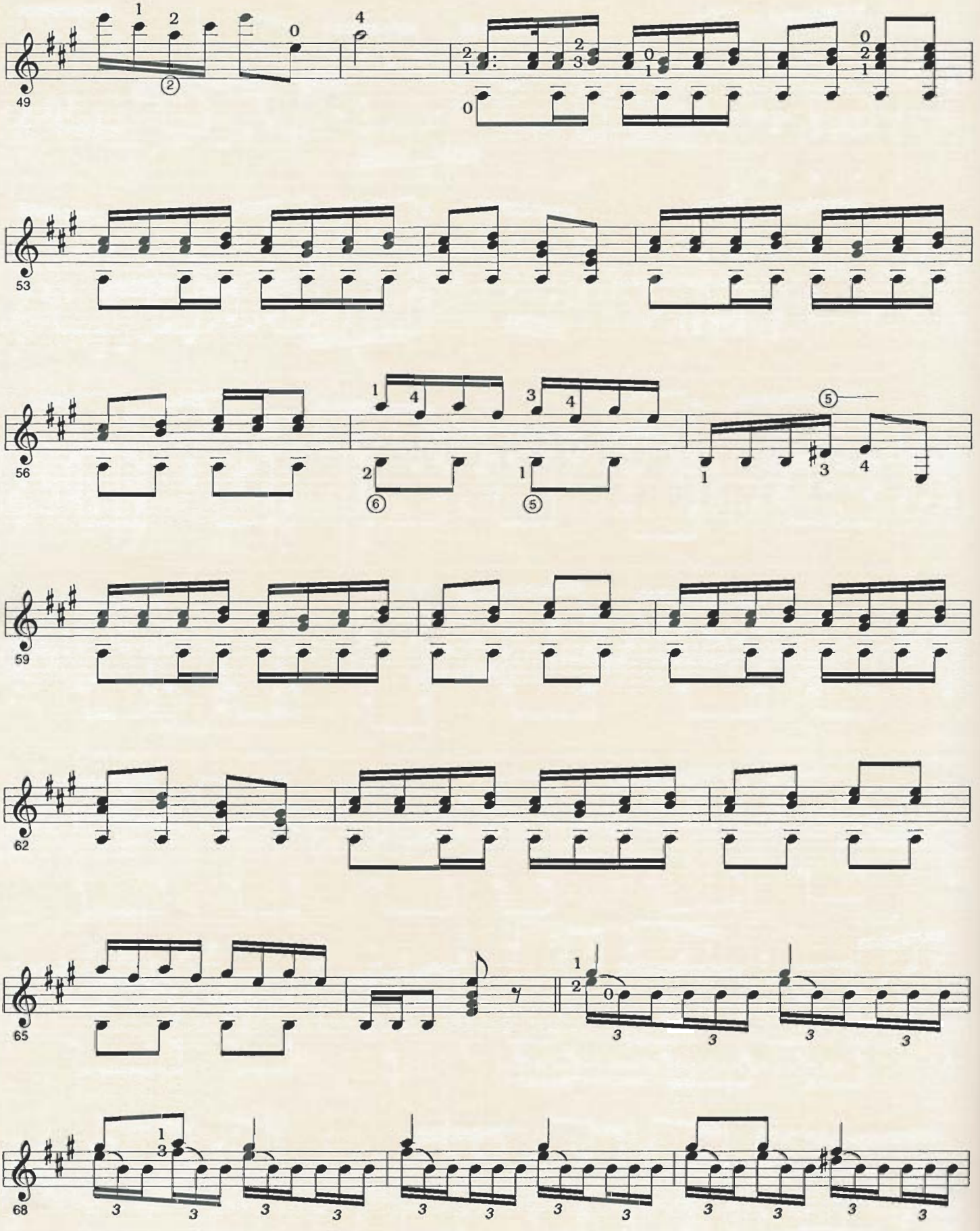

Coda
¢VII

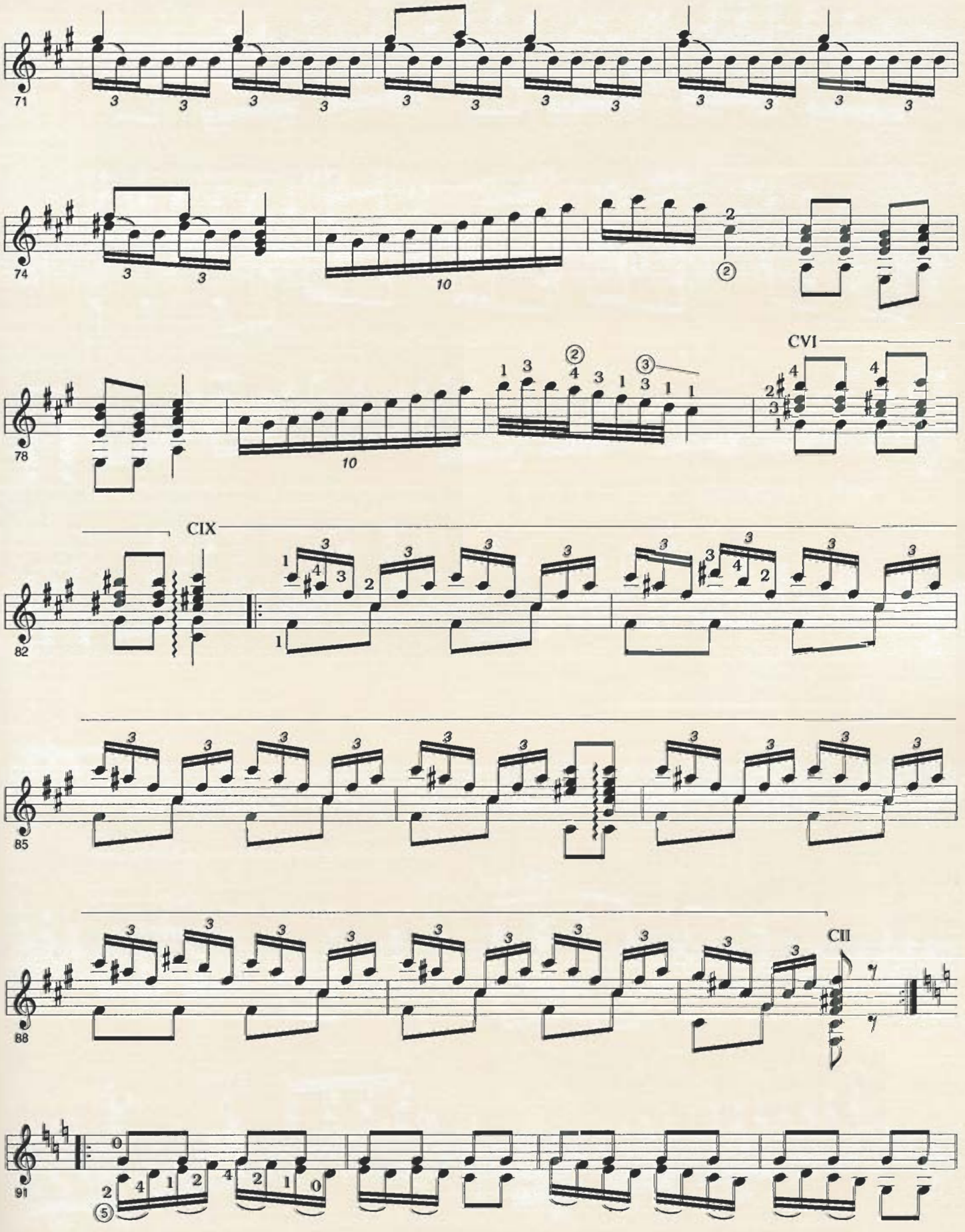
Diana Guaraní

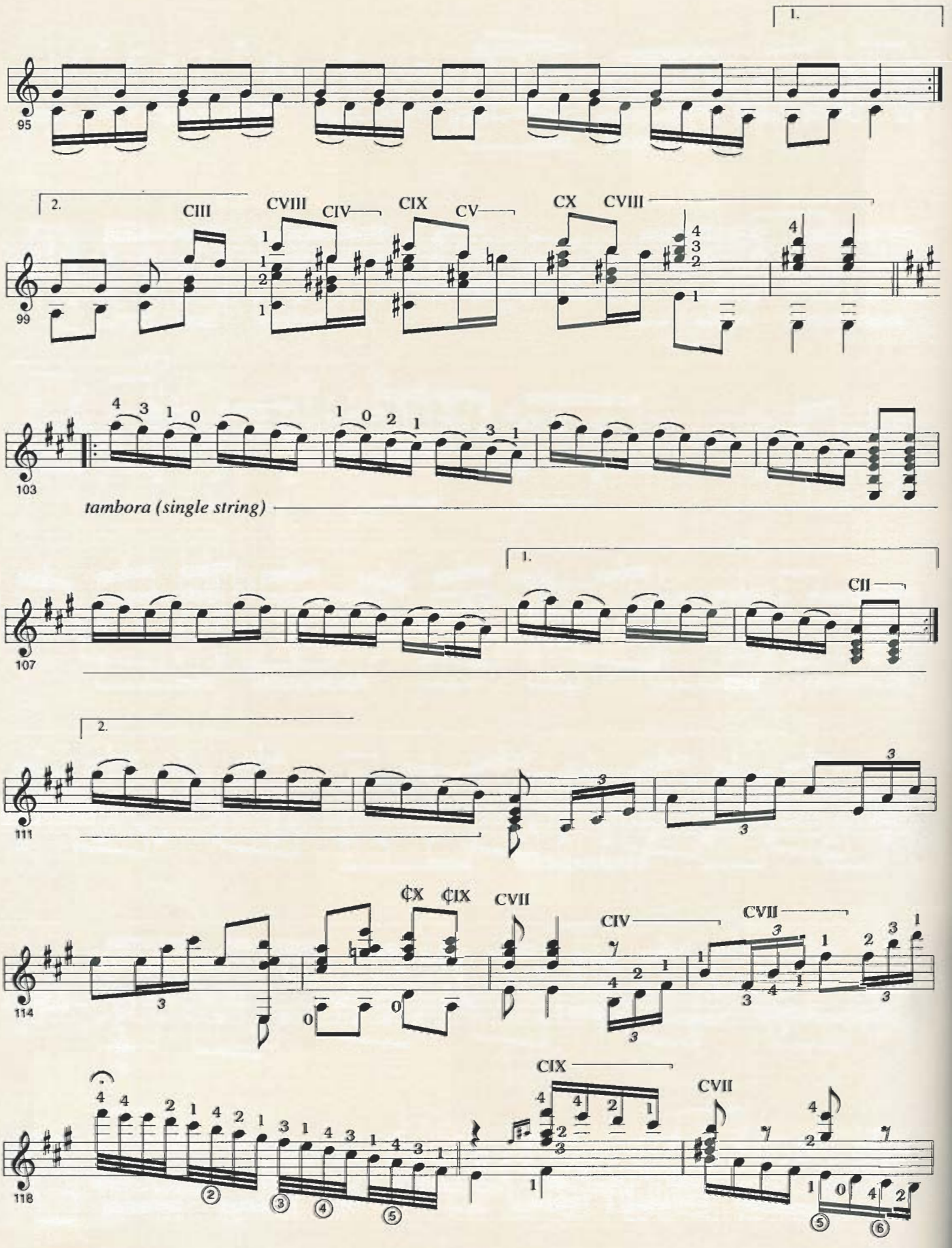
Agustín Barrios Mangoré

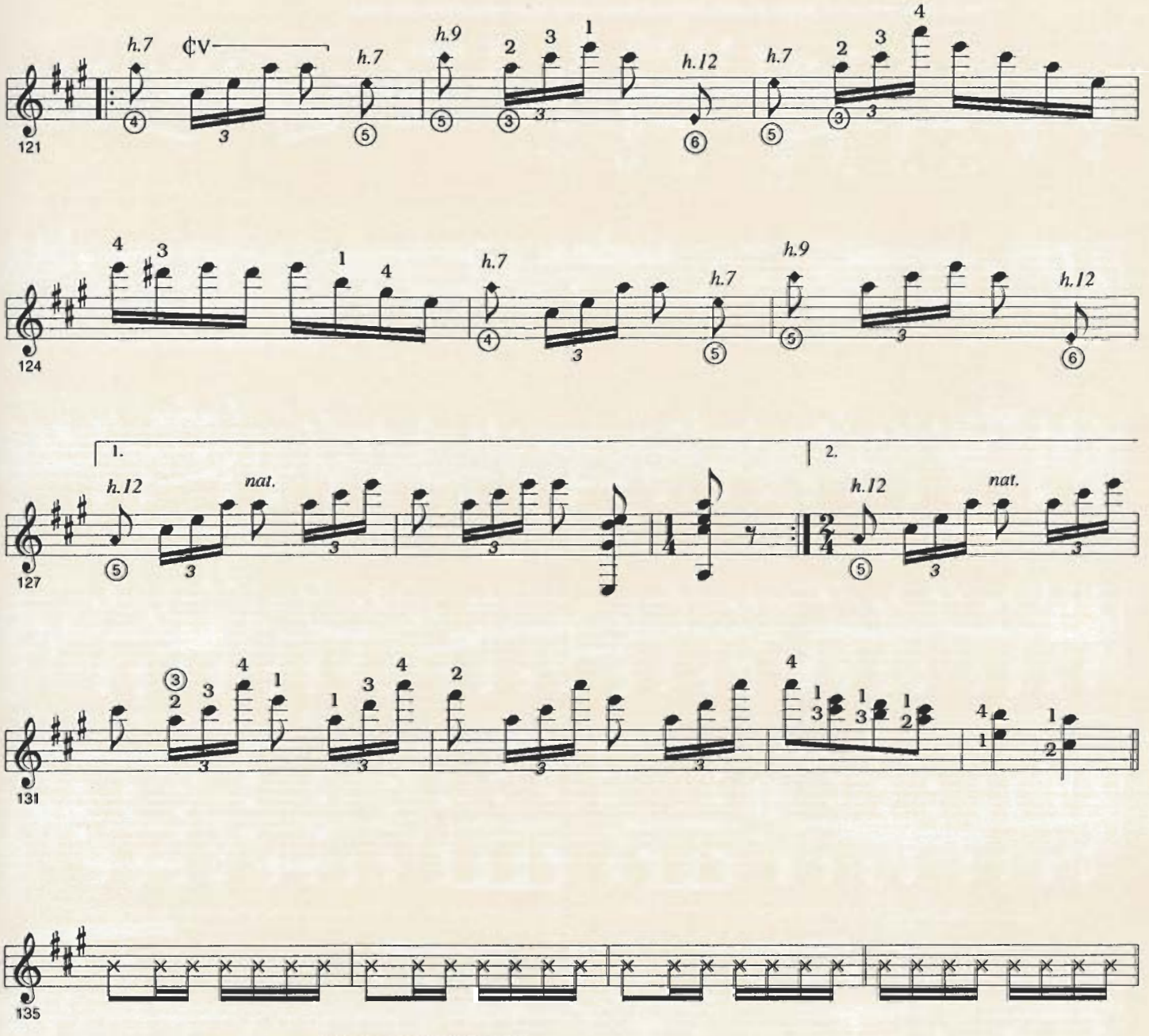



25
¢IX
29
33
36
39
42
CII
45

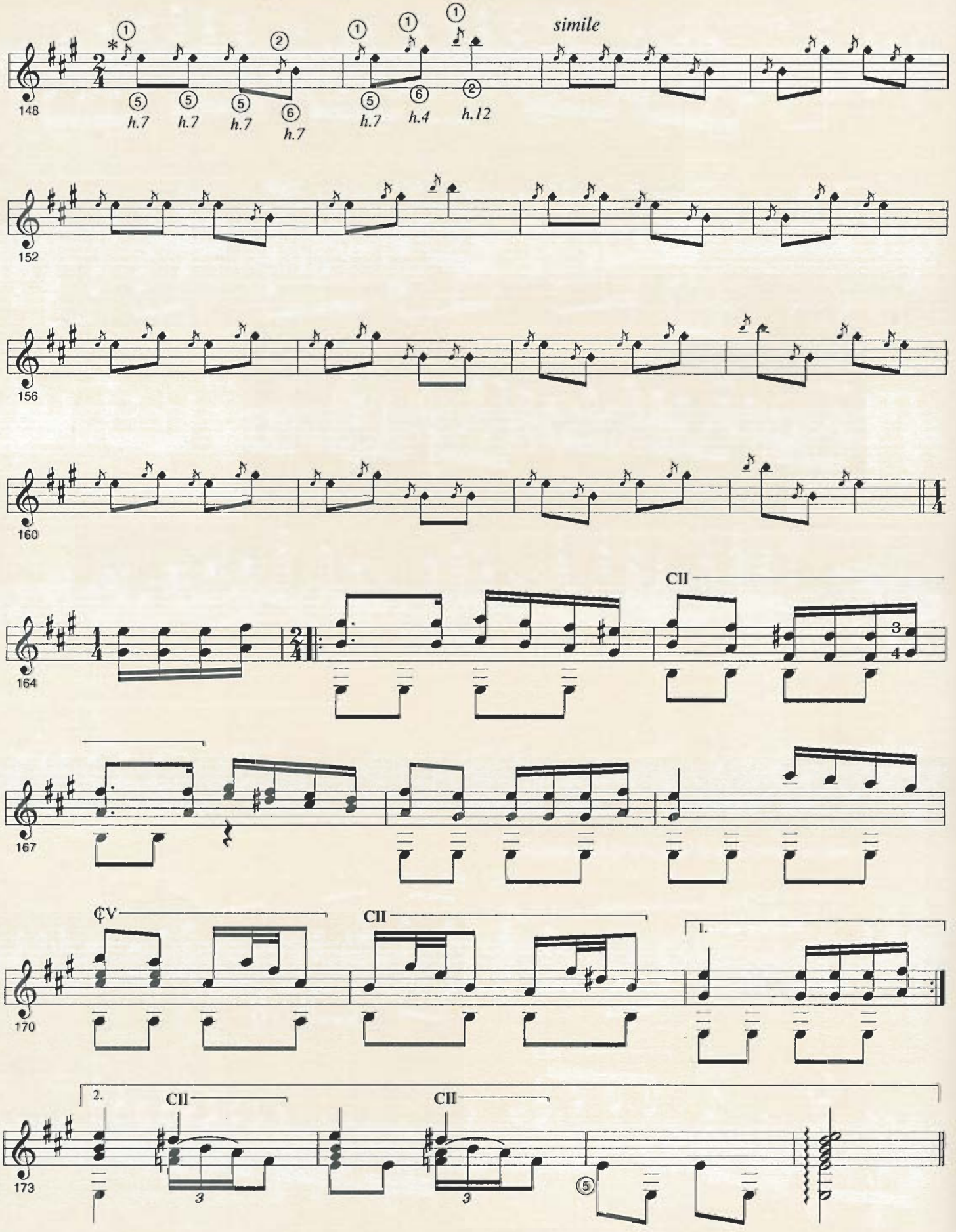

49
53
56
59
62
65
68

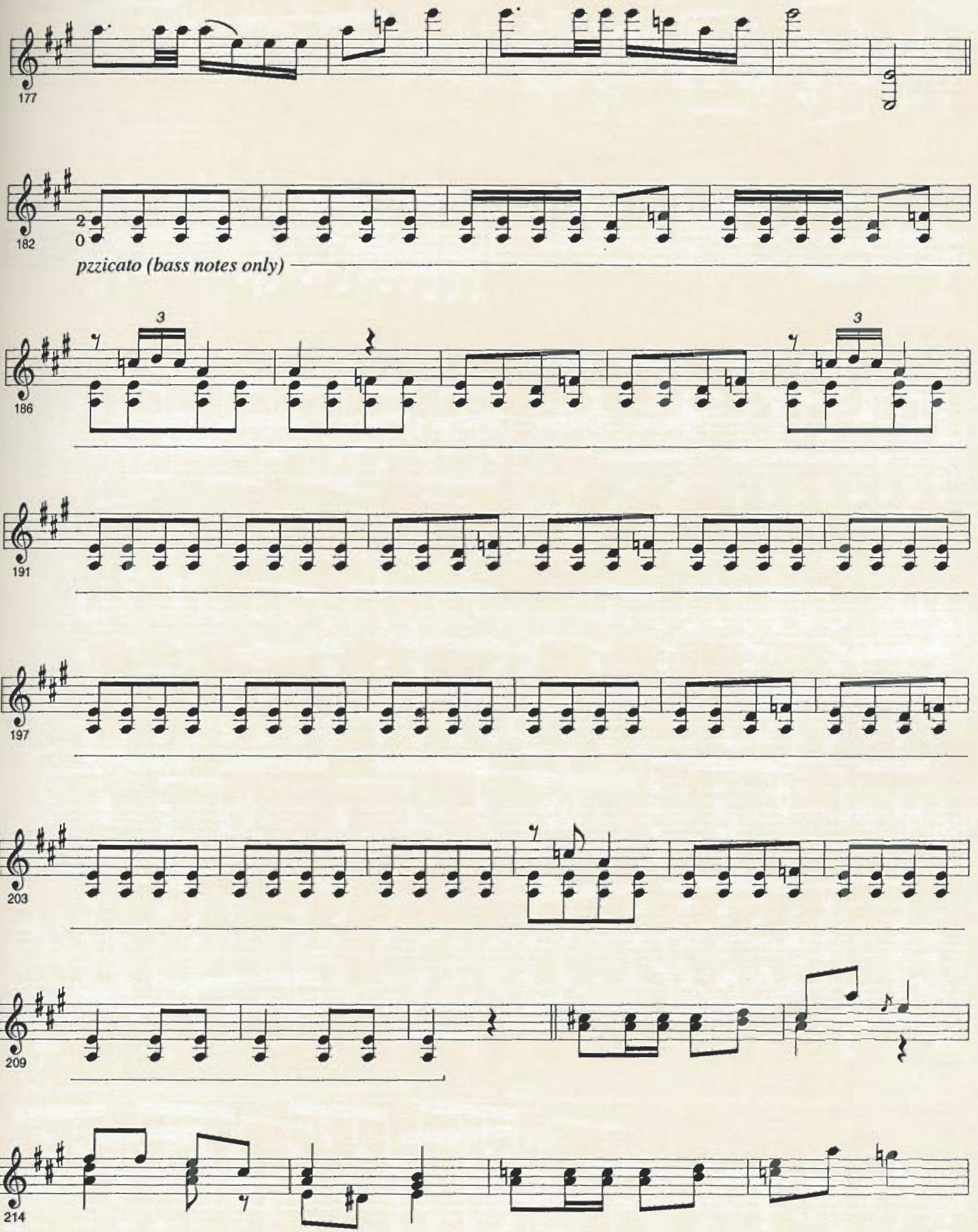

71
74
78
CVI
82
CIX
85
88
CII
91

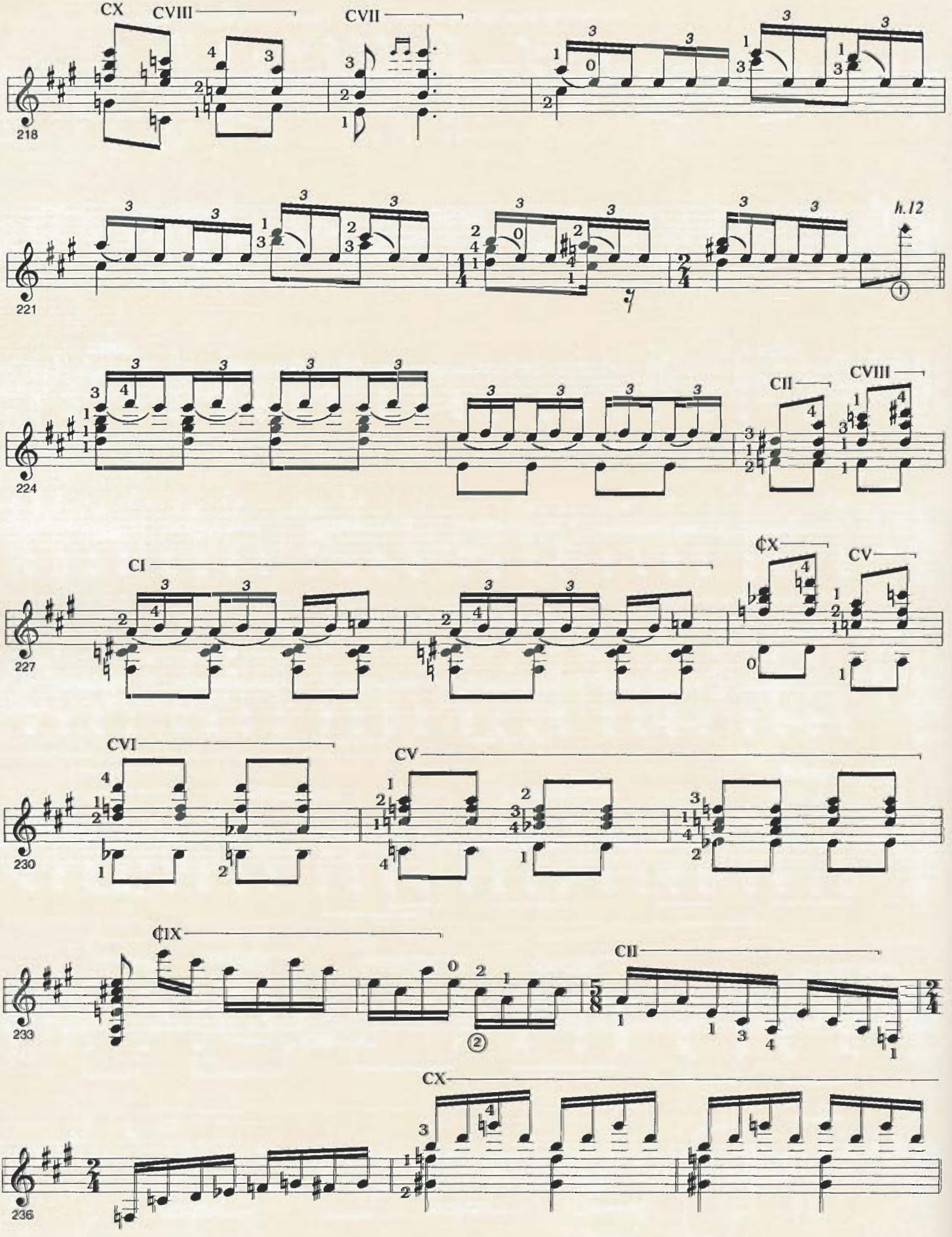

1.
95
2.
CIII
CVIII
CIV
CIX
CV
CX
CVIII
99
103
tambora (single string)
1.
CII
107
2.
111
¢X
¢IX
CVII
CIV
CVII
114
CIX
CVII
118

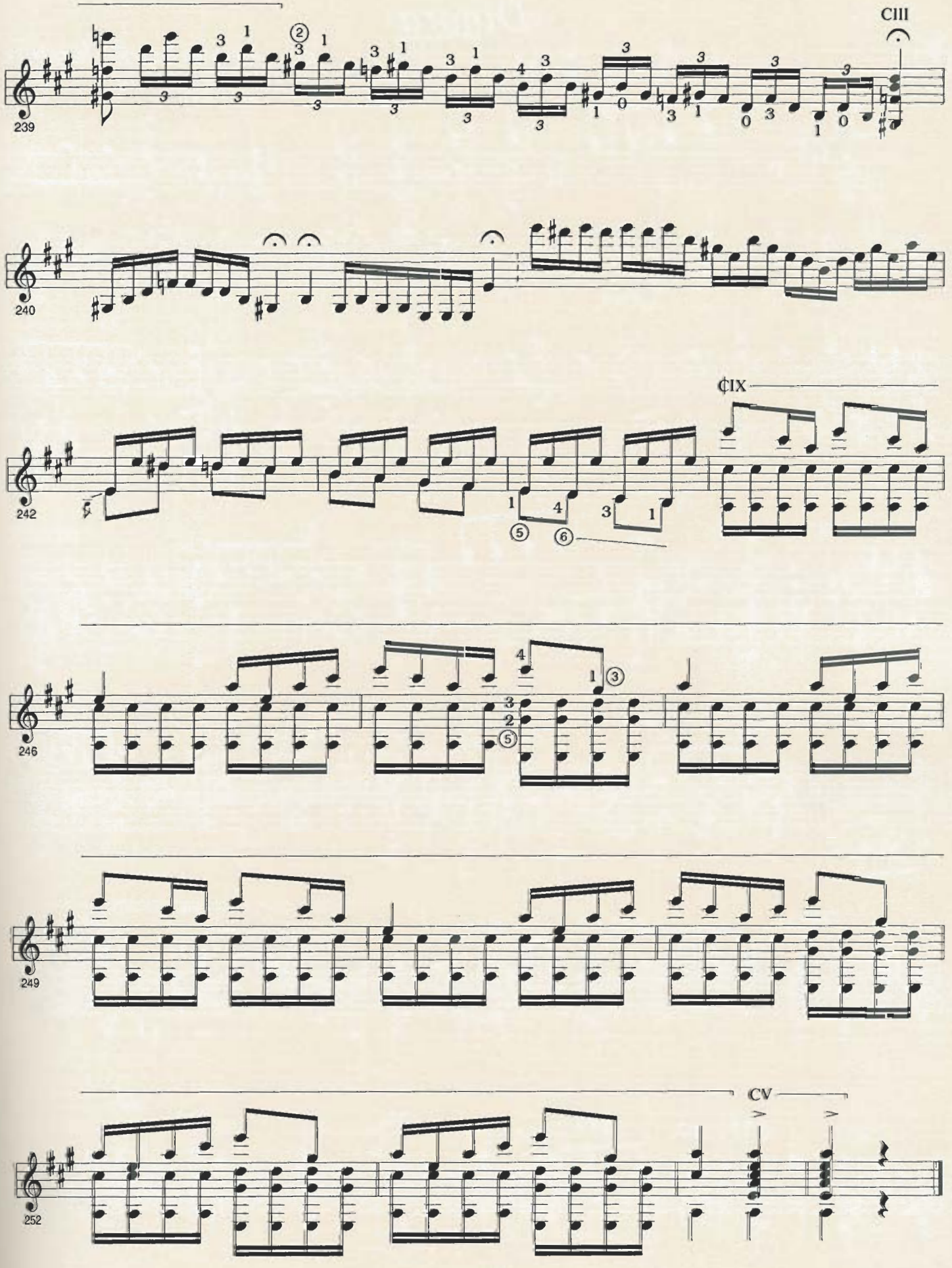

121
h.7
h.9
h.12
124
127
1.
2.
nat.
131
135
(snare drum effect: cross 5th string over 6th string at 9th fret)
139
144

* The acciacatura notes are played normally followed immediately by the natural harmonic notes.



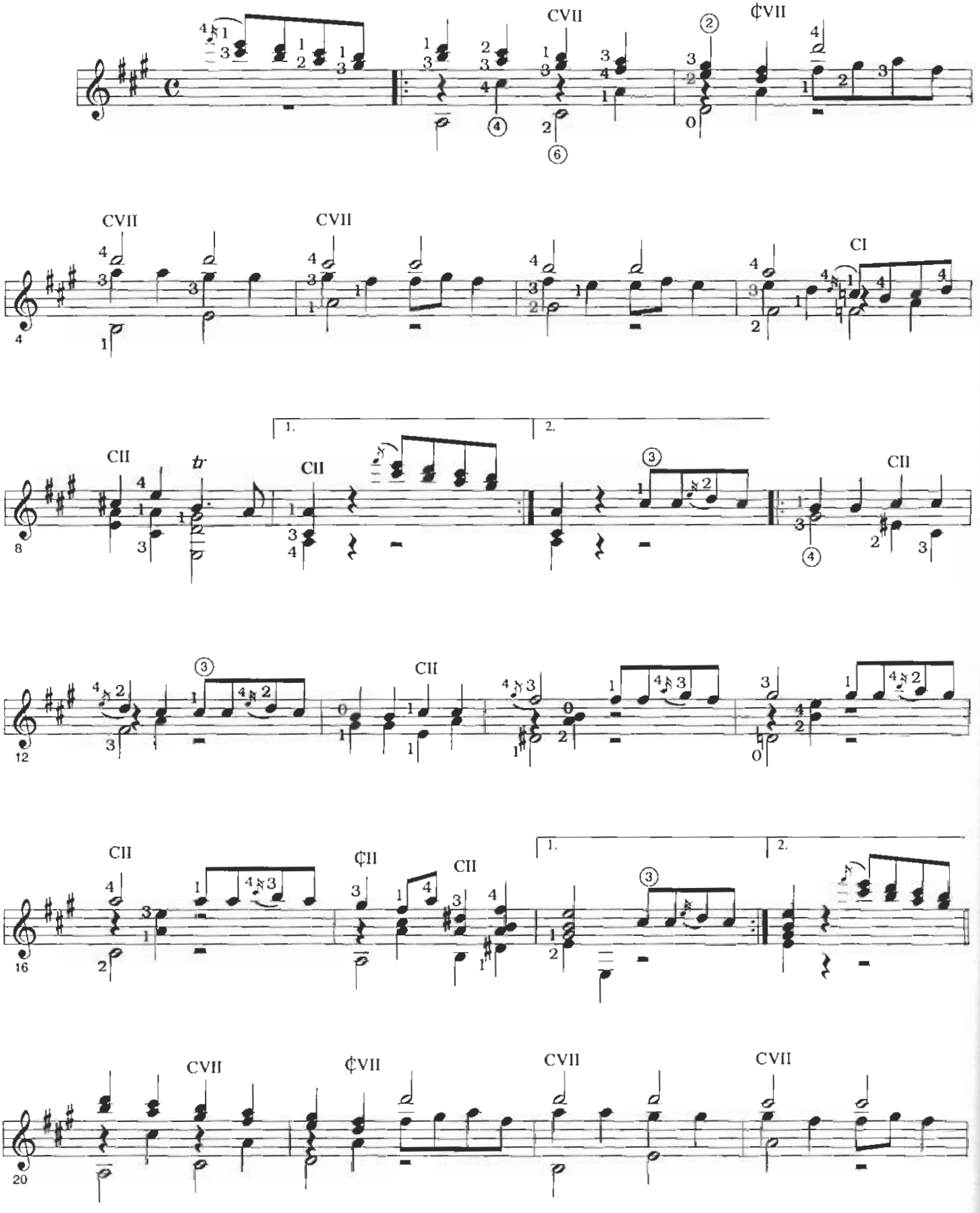

177
182
2
0
pzzicato (bass notes only)
186
3
3
191
197
203
209
214

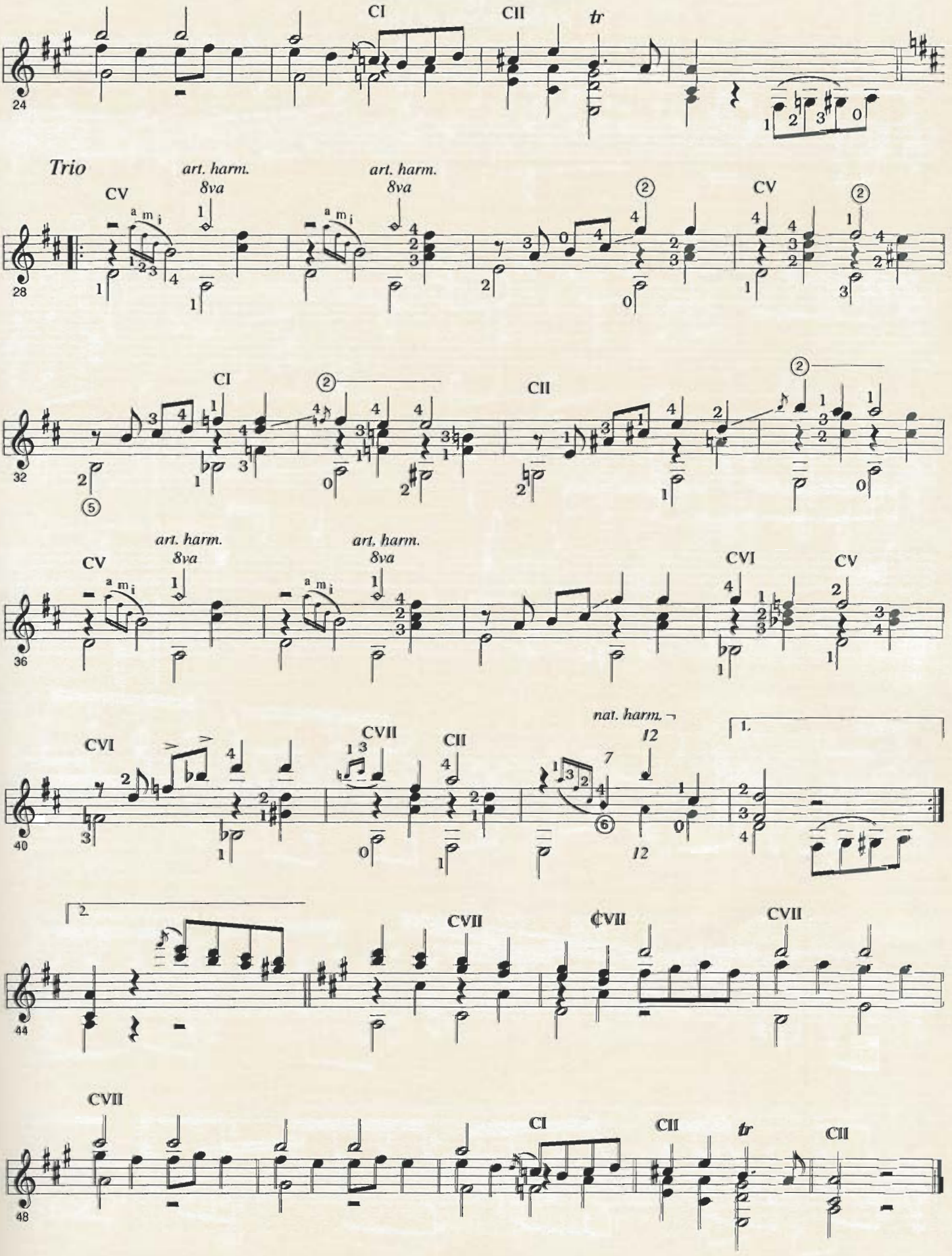

CX
CVIII
CVII
218
221
h.12
224
CII
CVIII
CI
227
¢X
CV
CVI
230
CV
¢IX
233
CII
CX
236


CIII
239
240
¢IX
242
246
249
CV
252

Dinora

Agustín Barrios Mangoré

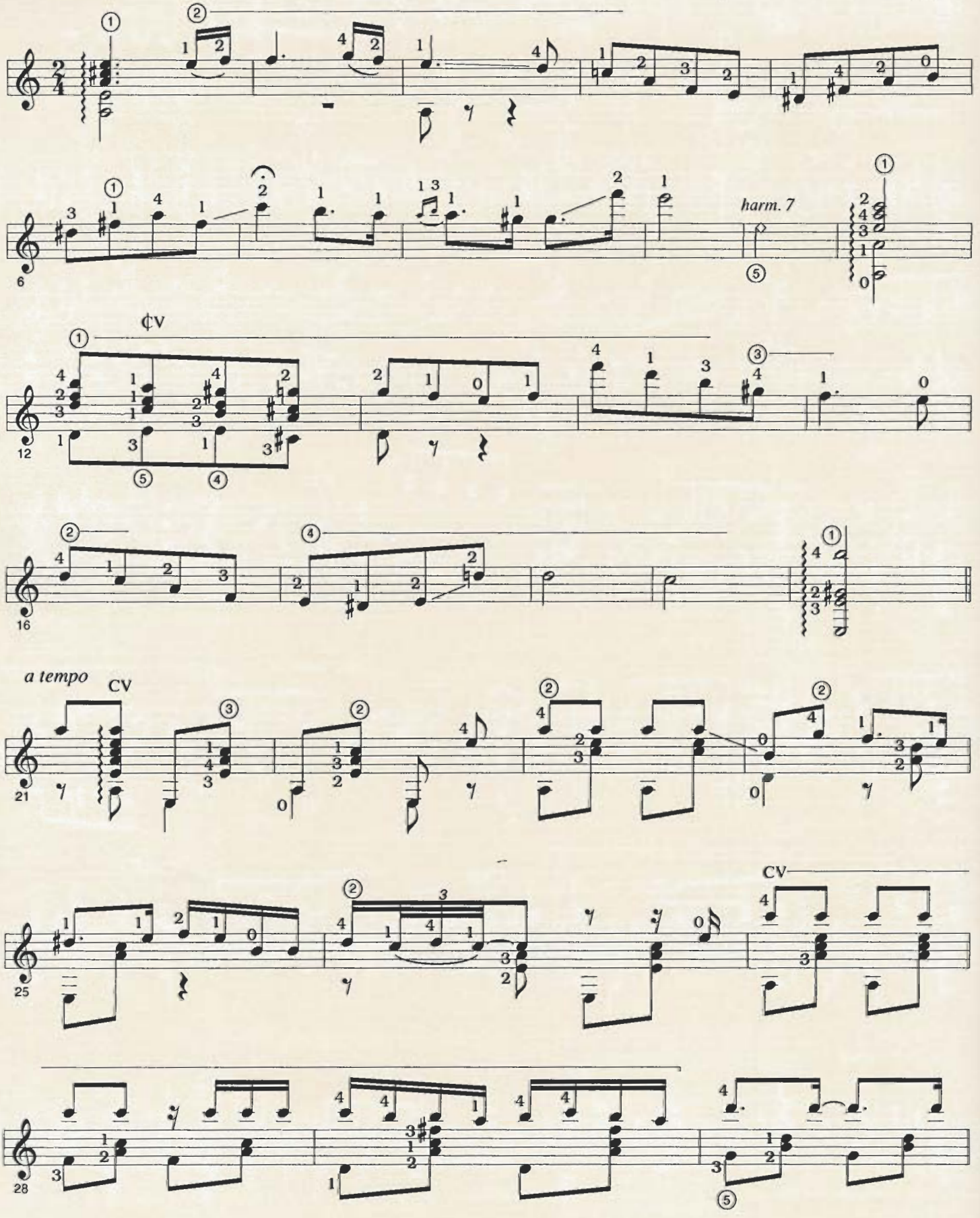


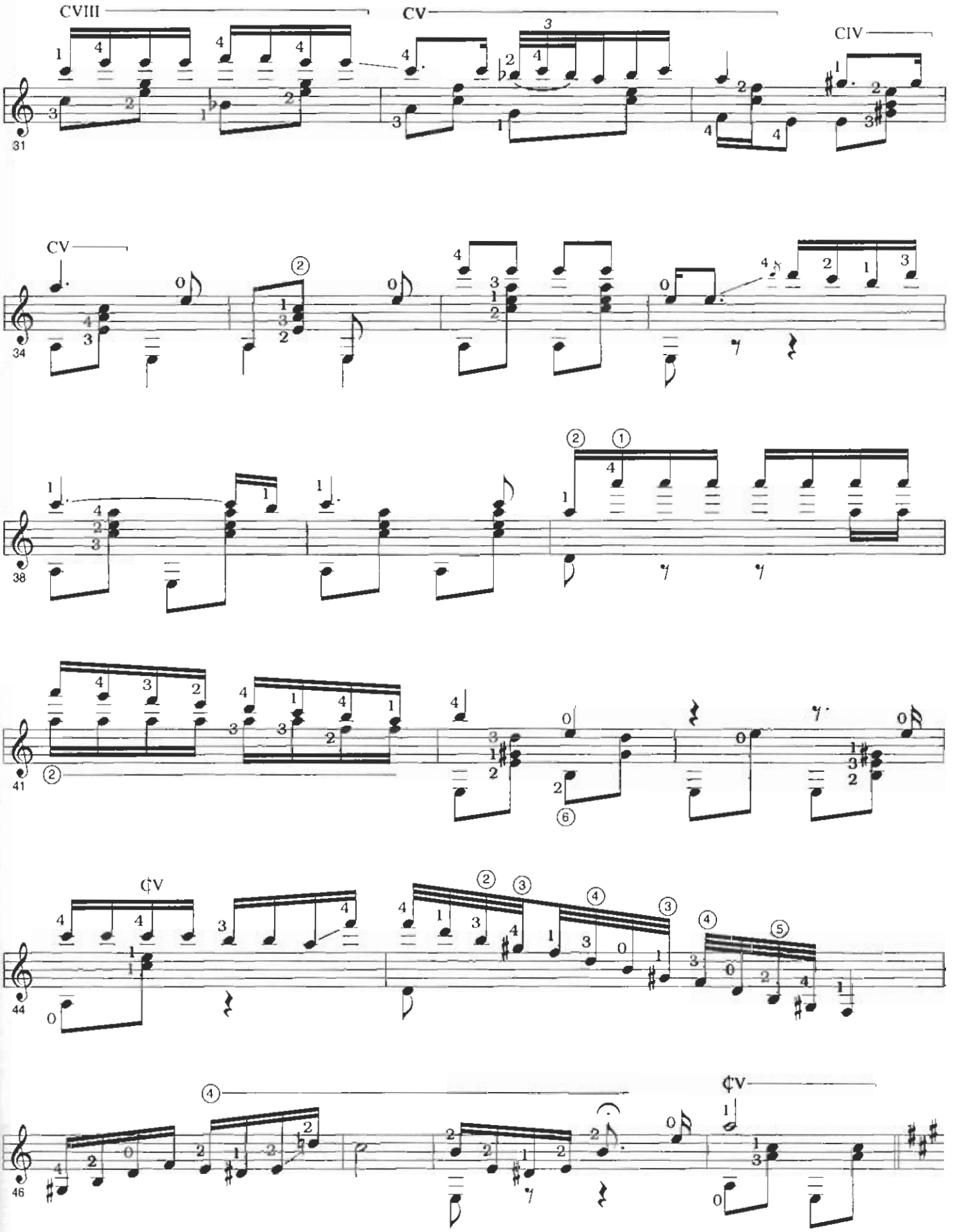

CI
CII
tr
Trio
CV
art. harm.
8va
CI
CII
CV
art. harm.
8va
CVI
CV
CVI
CVII
CII
nat. harm.
CVII
CVII
CVII
CI
CII
tr
CII

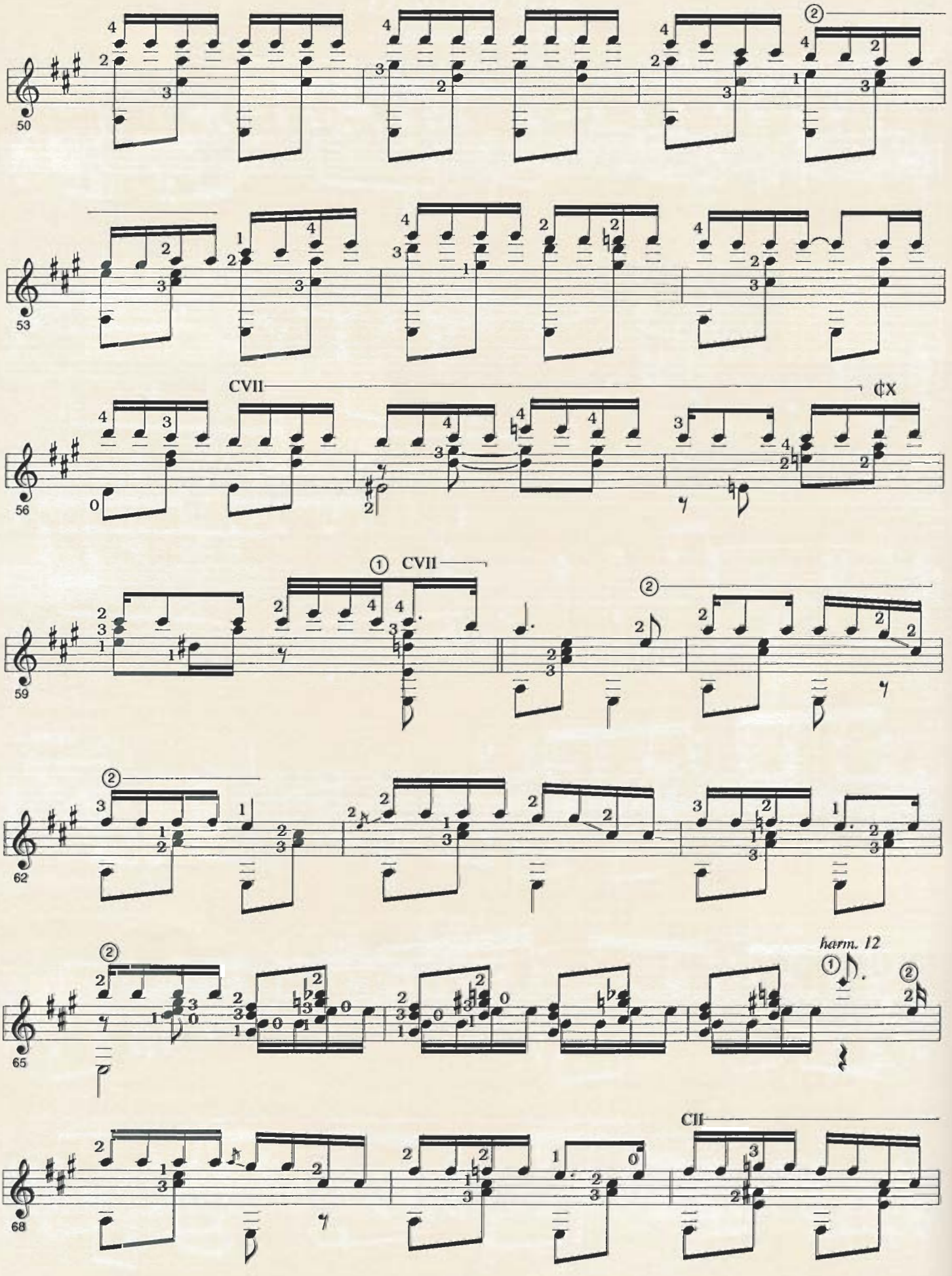
Divagación

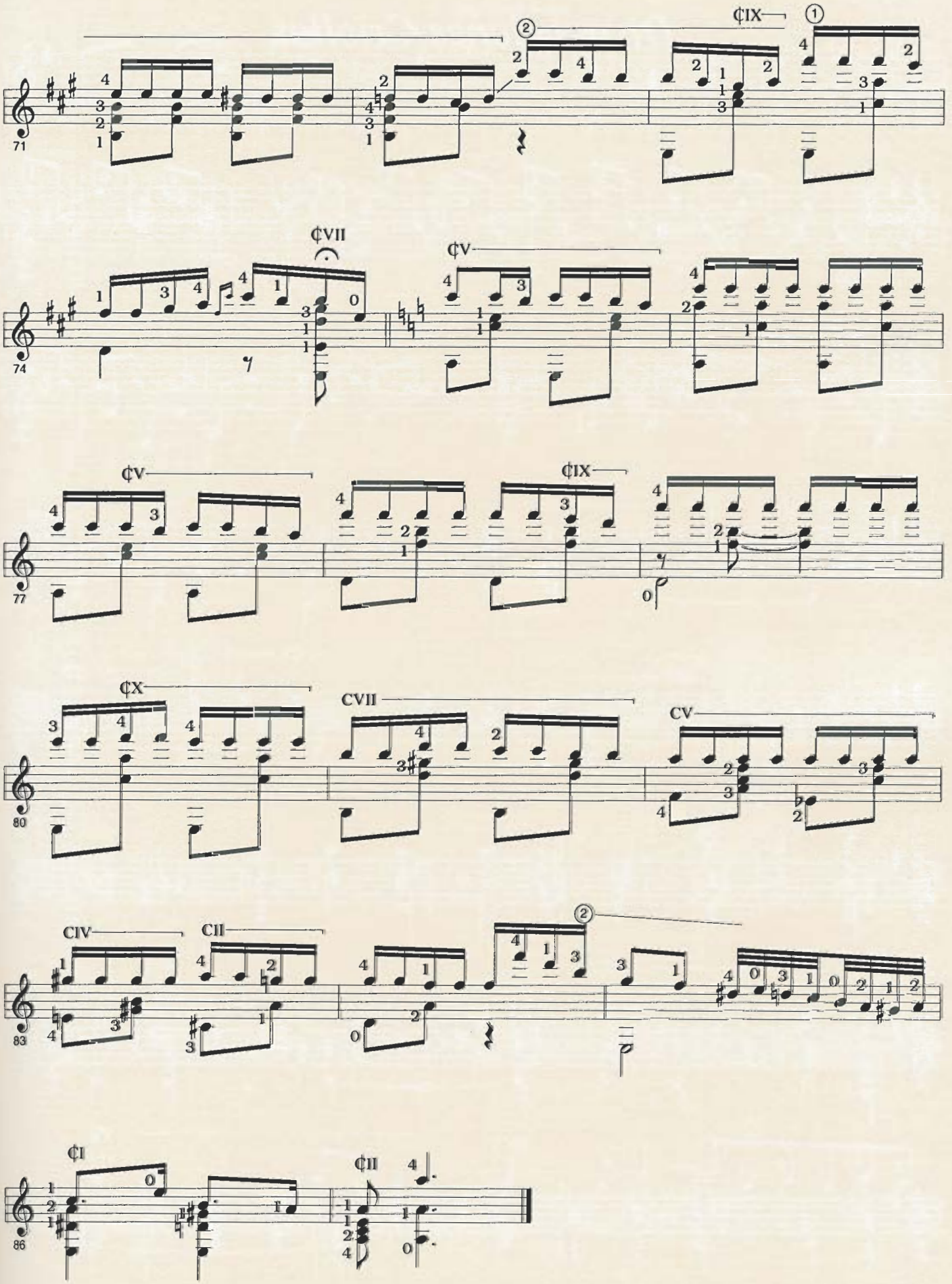
en Imitación al Violín

Agustín Barrios Mangoré



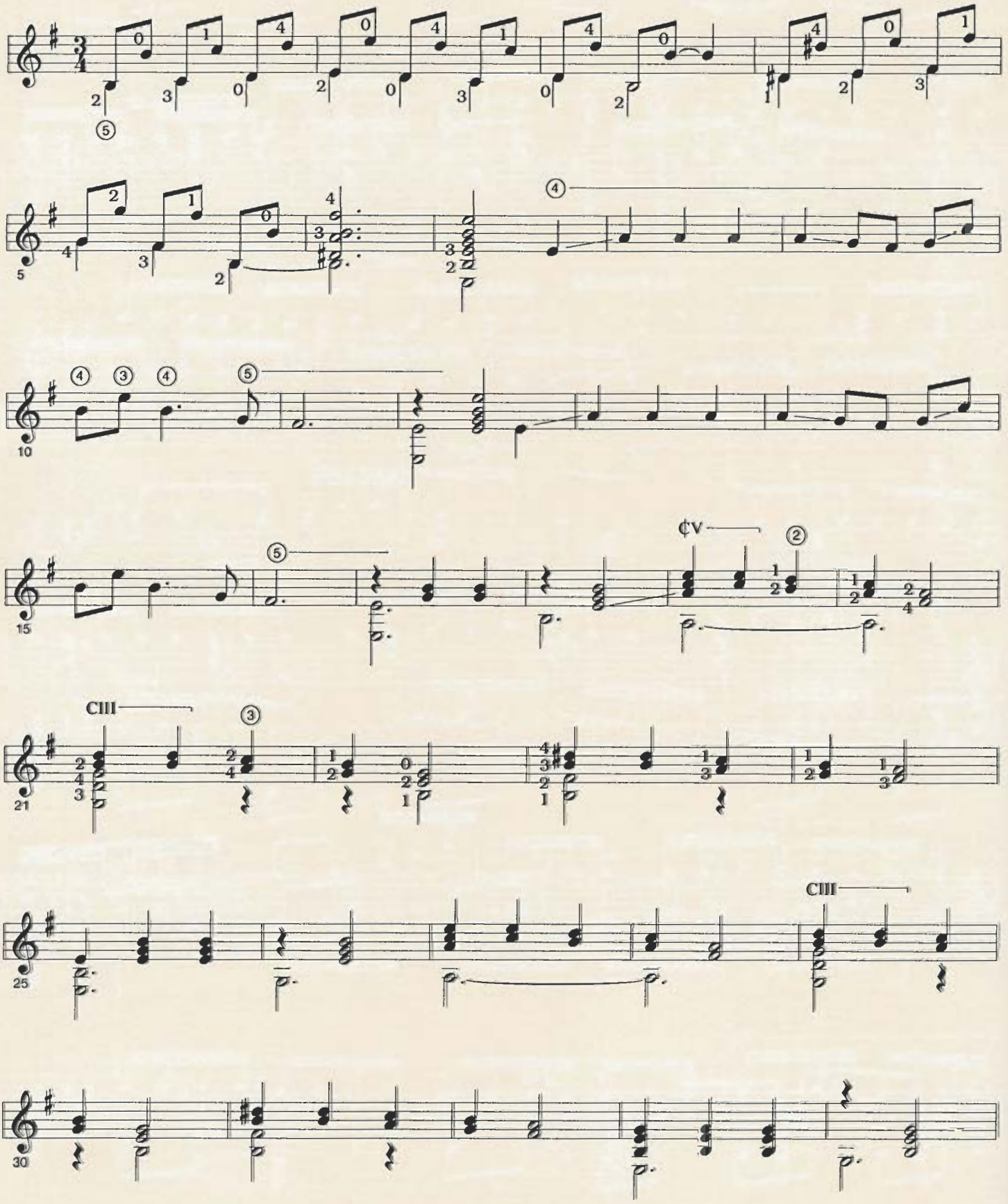

CVIII
CV
CIV
31
CV
34
38
41
¢V
44
46
¢V

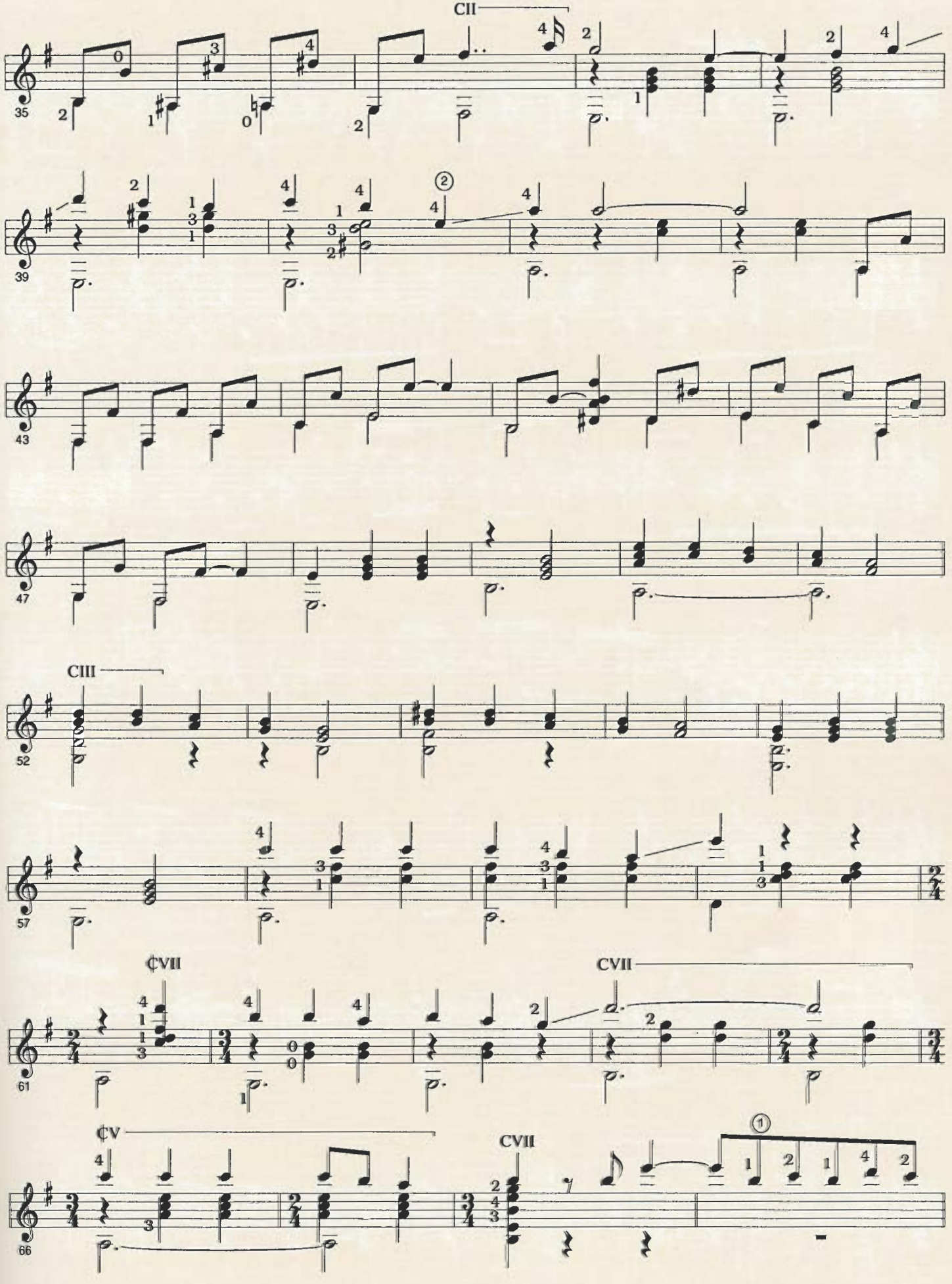

50
53
CVII
¢X
56
① CVII
59
62
harm. 12
65
CII
68

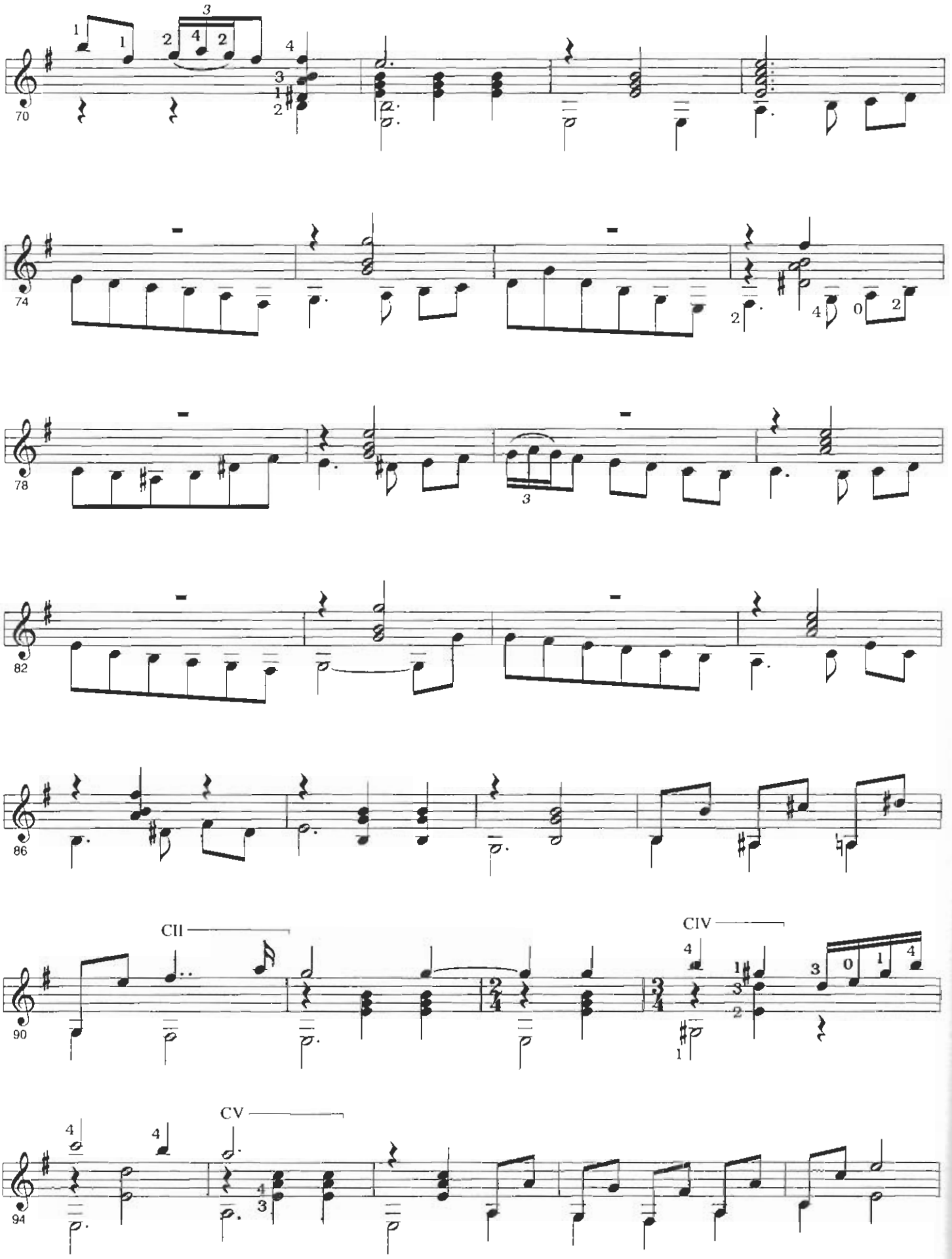

71
¢IX
74
¢VII
¢V
77
¢V
¢IX
80
¢X
CVII
CV
83
CIV
CII
86
¢I
¢II

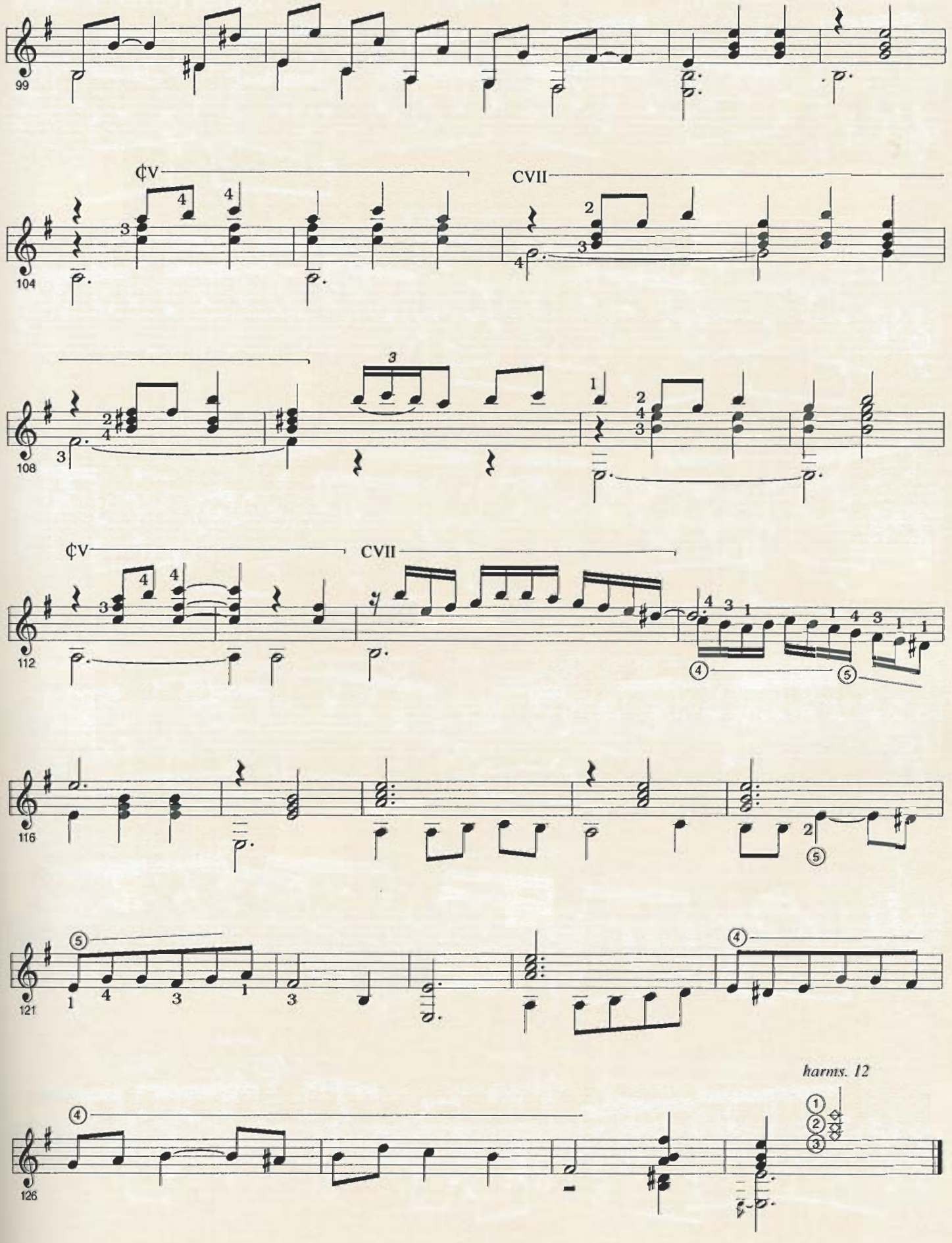
Divagaciones Criollas

Agustín Barrios Mangoré




CII
35
39
43
47
CIII
52
57
¢VII
CVII
61
¢V
CVII
66

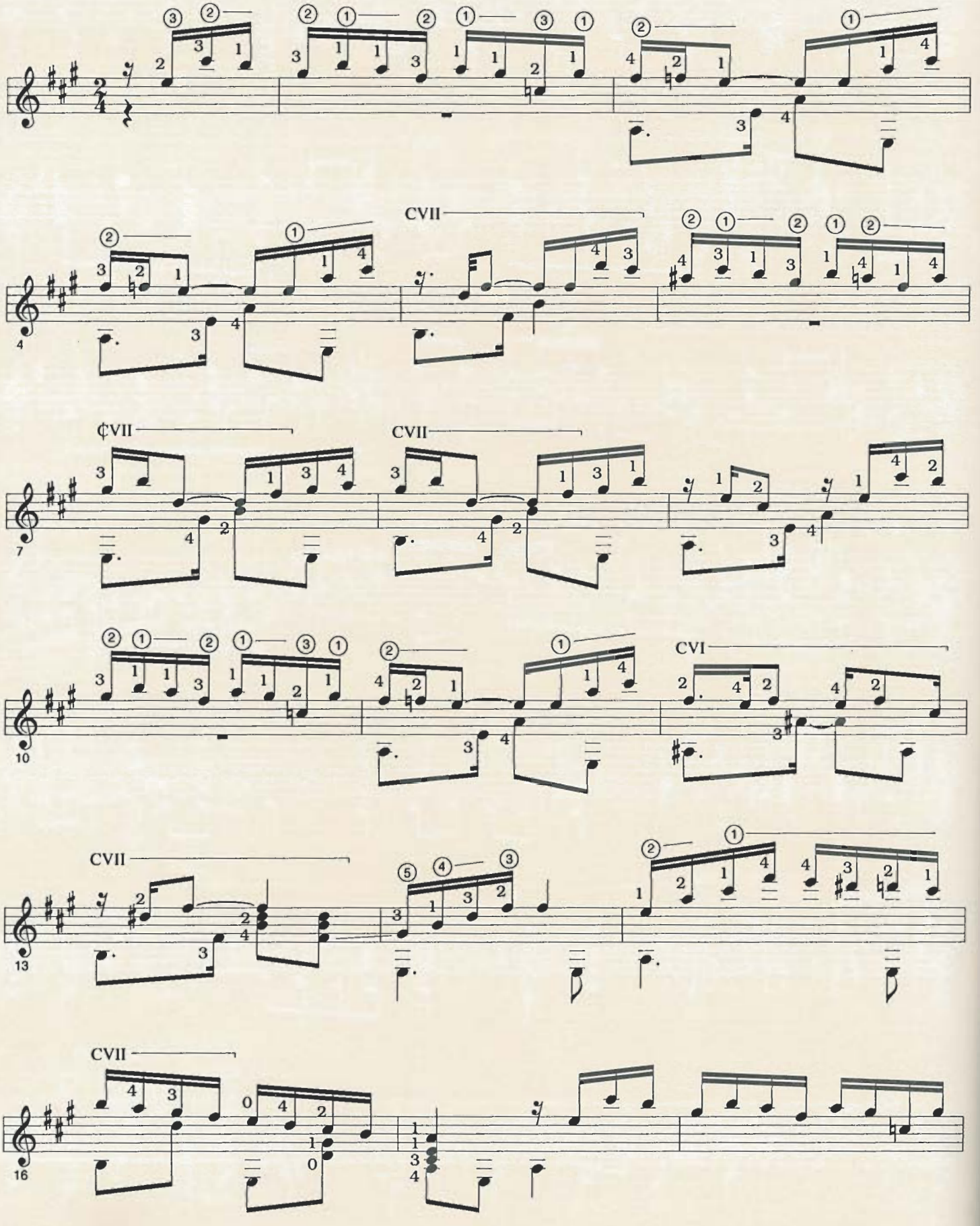

70
74
78
82
86
CII
90
CIV
CV
94

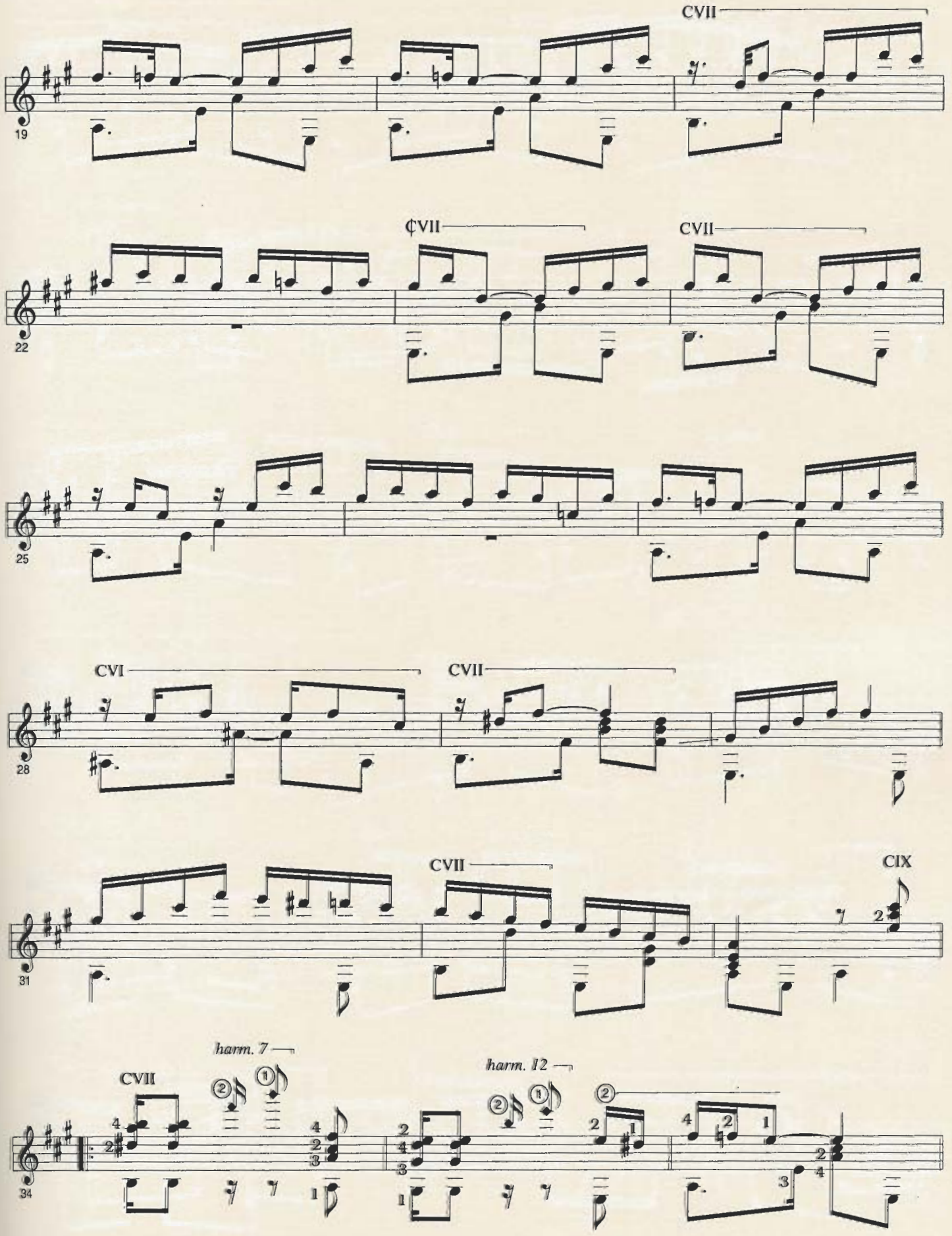

99
104
¢V
CVII
108
112
¢V
CVII
116
121
126
harms. 12

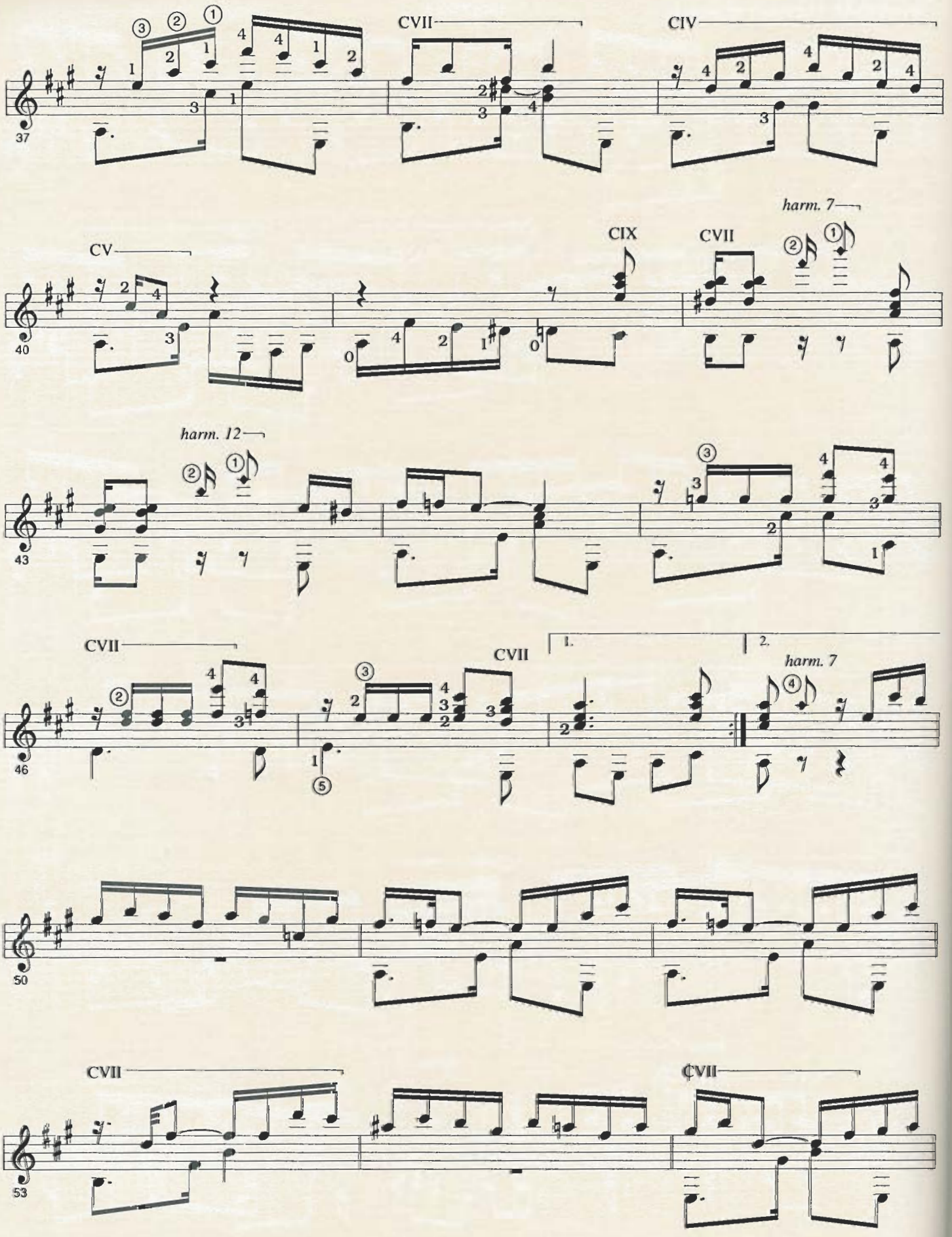
Don Perez Freire

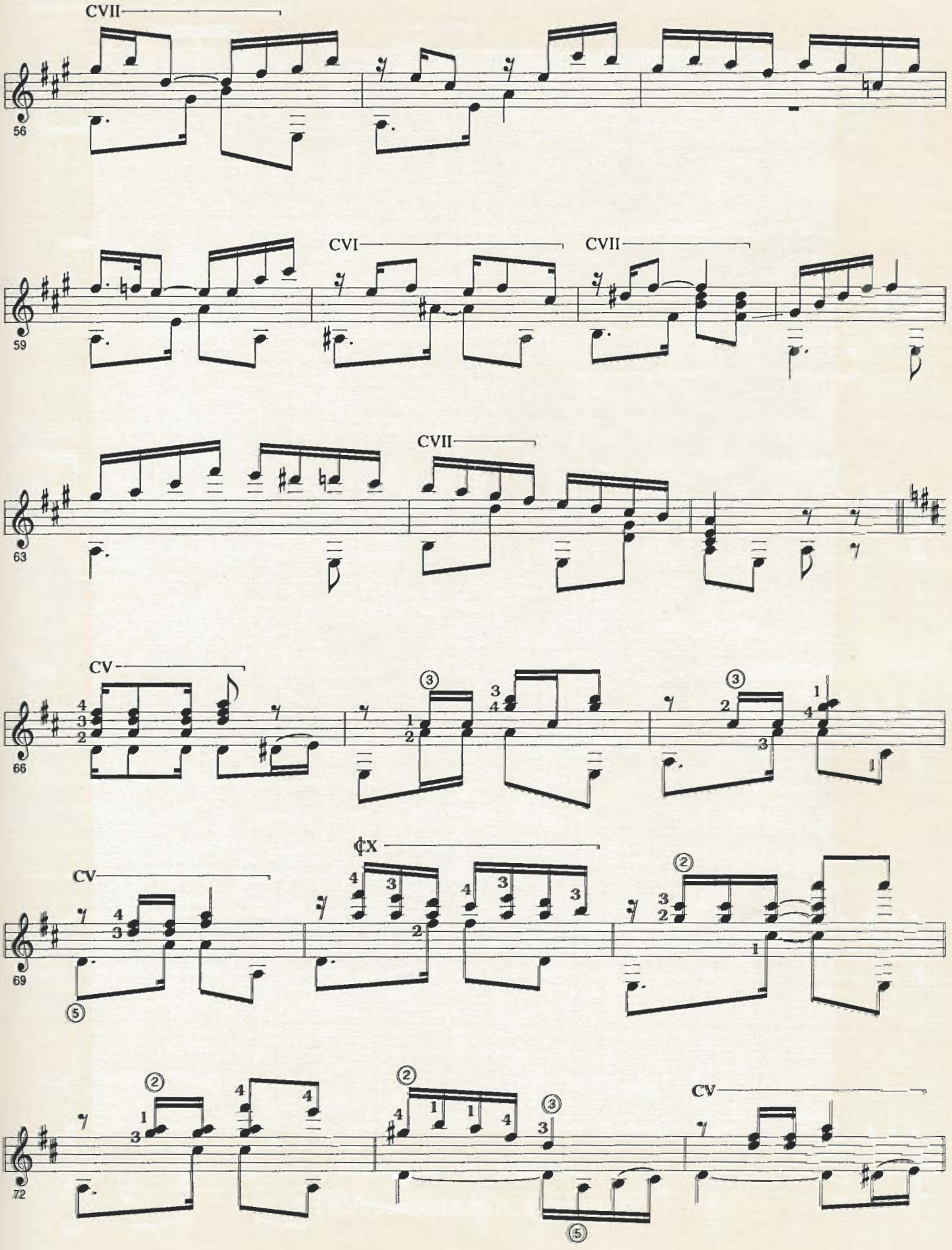
(Tango)

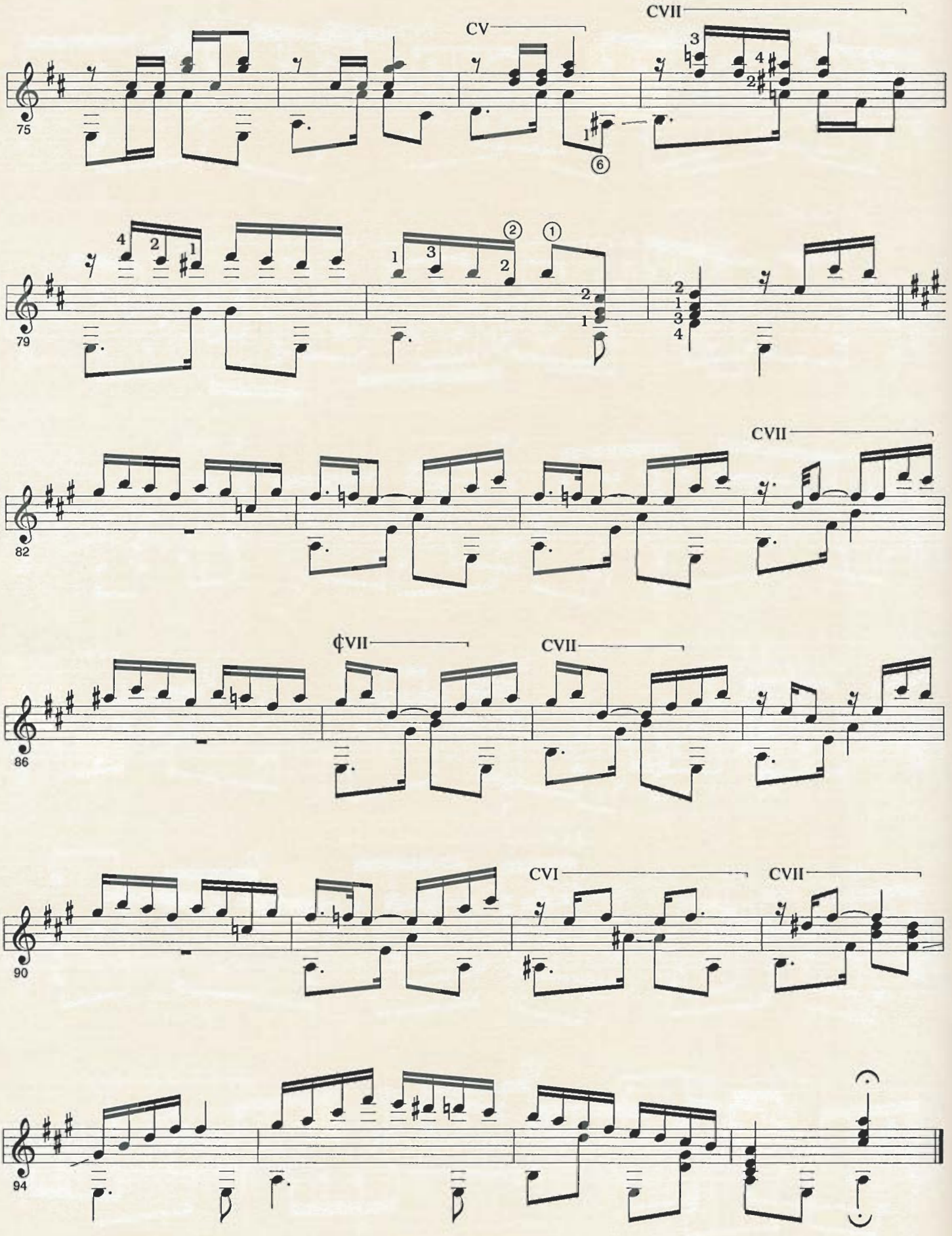
Agustín Barrios Mangoré




CVII
19
¢VII
CVII
22
25
CVI
CVII
28
CVII
CIX
31
harm. 7
CVII
harm. 12
34


37
CVII
CIV
40
CV
CIX
CVII
harm. 7
43
harm. 12
46
CVII
CVII
1.
2.
harm. 7
50
53
CVII
CVII


CVII
56
CVI
CVII
59
CVII
63
CV
66
¢X
CV
69
CV
72

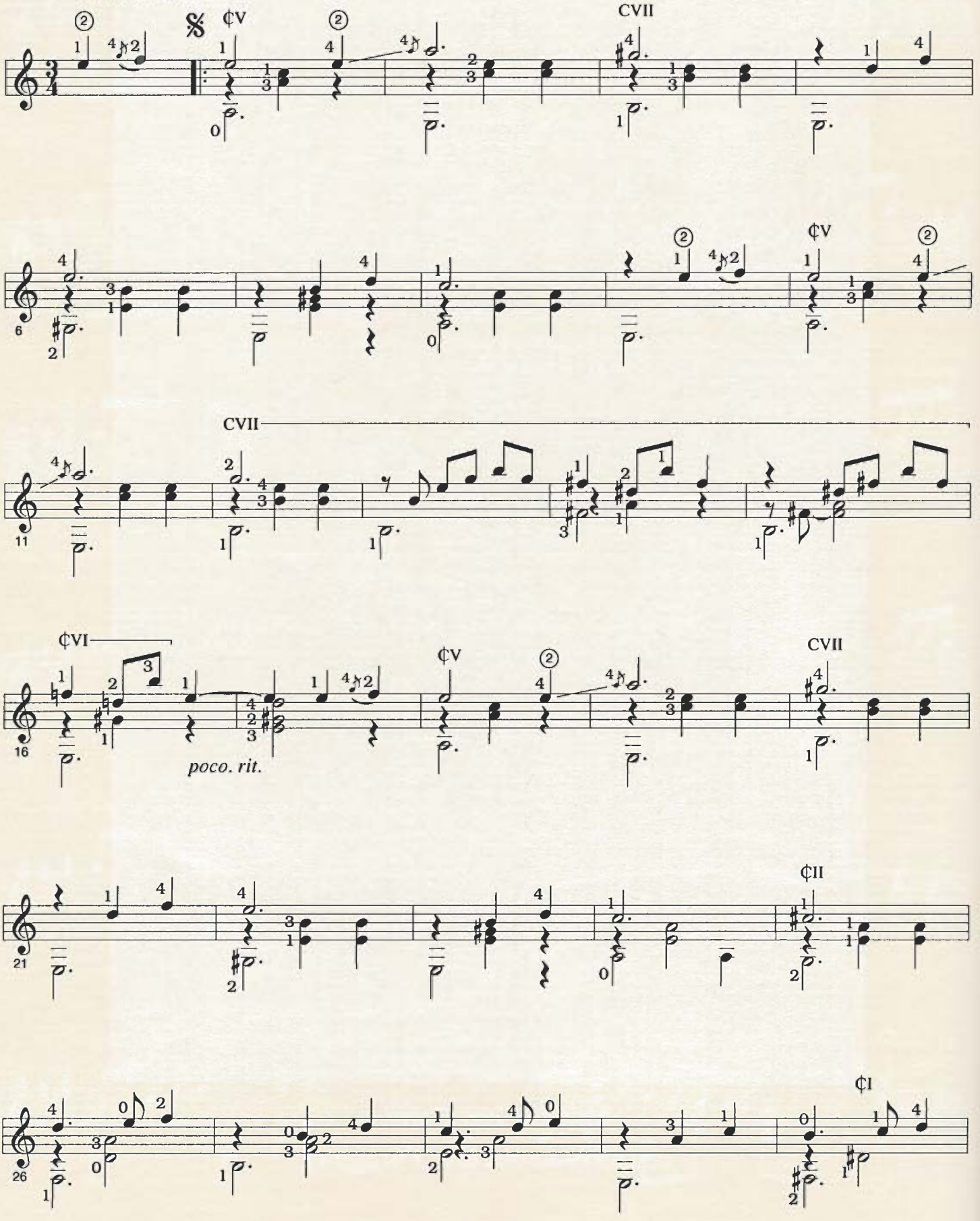

CV
CVII
75
79
82
CVII
¢VII
CVII
86
CVI
CVII
90
94

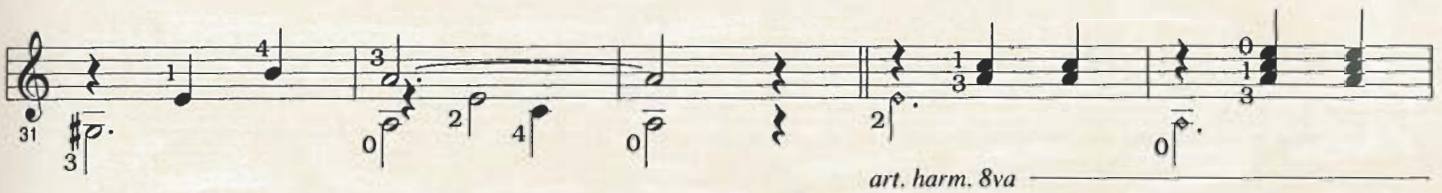
Agustín Pío Barrios
c. 1899, Asunción, Paraguay

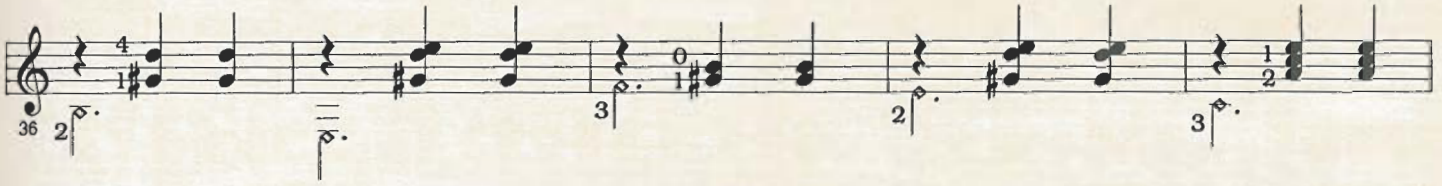
El Sueño de la Muñequita

Tempo di valse lento
Ben marcato il canto

Agustín Barrios Mangoré

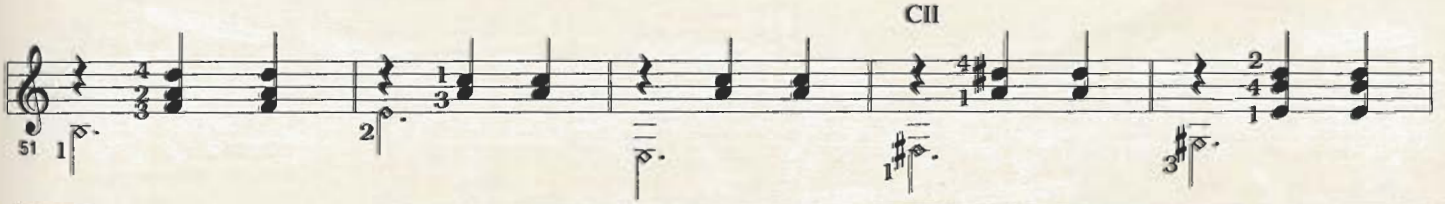


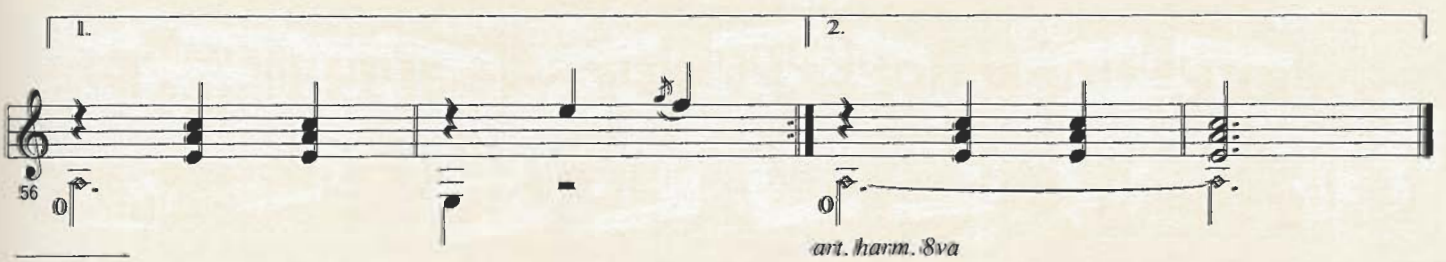

31
art. harm. 8va


36

41

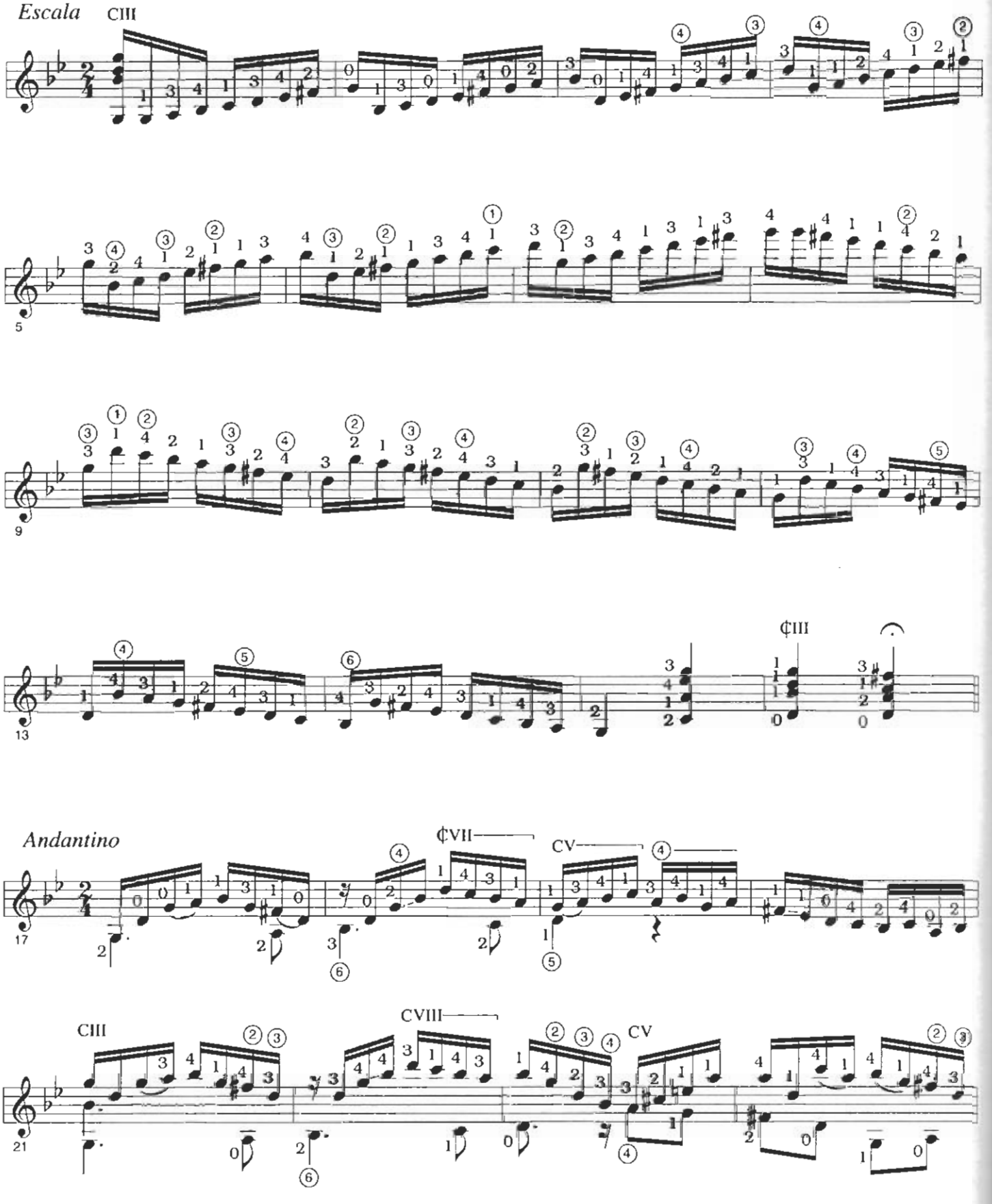
46

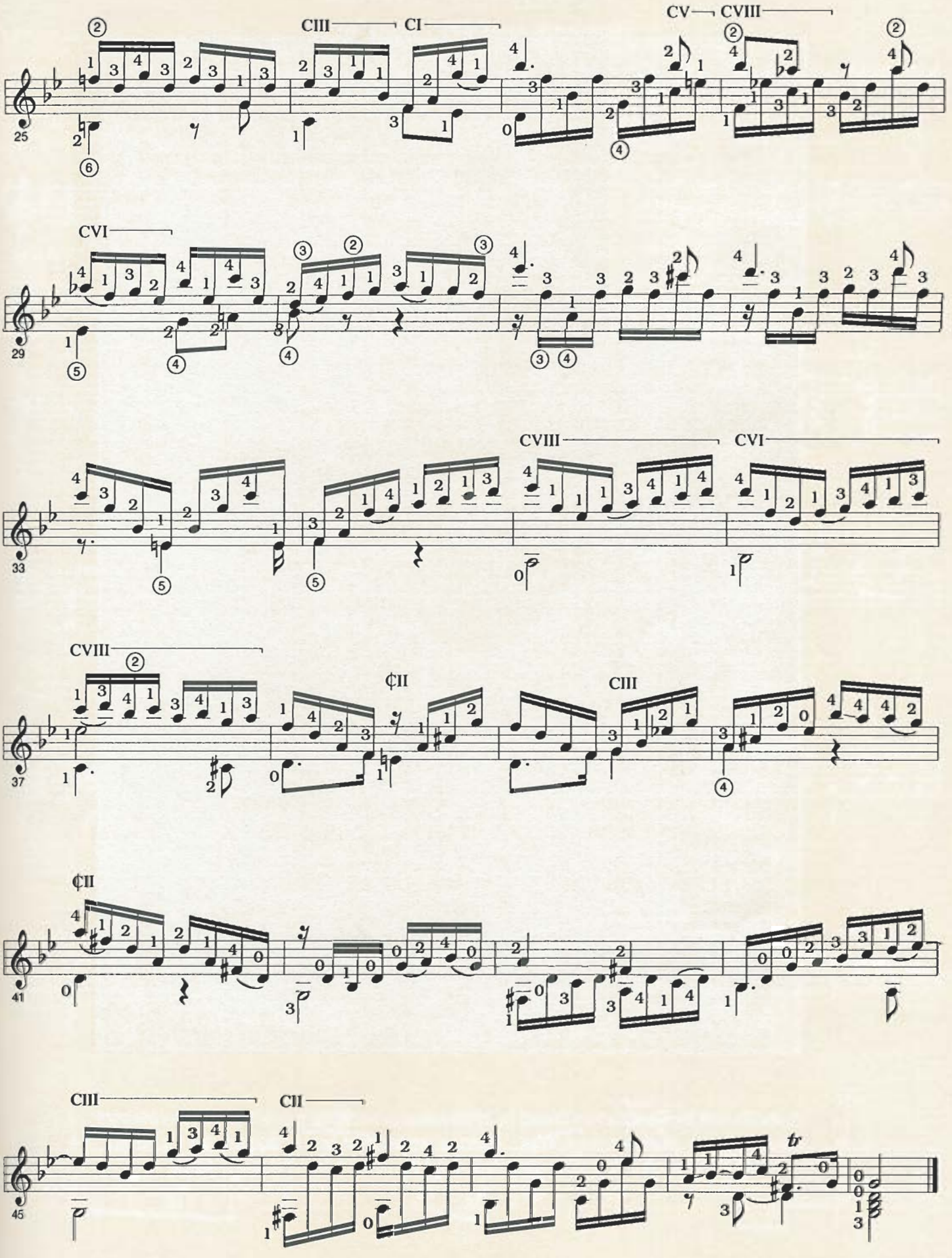

CII
51
morendo y rallentando a la 2a volta


1.
2.
56
art. harm. 8va

Escala y Preludio

Agustín Barrios Mangoré



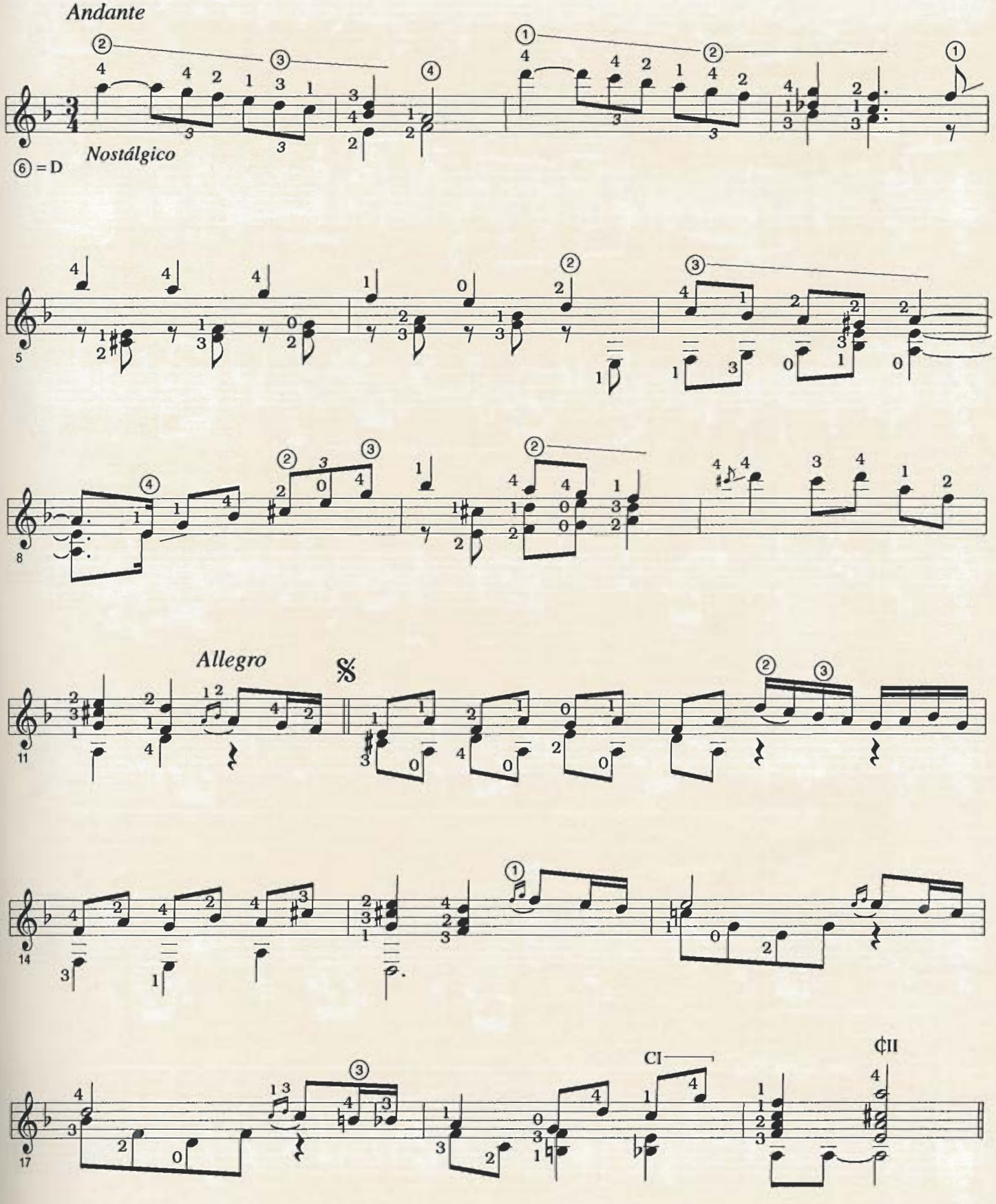

CIII
CI
CV
CVIII
CVI
CVIII
CVI
CVIII
¢II
CIII
¢II
CIII
CII
tr

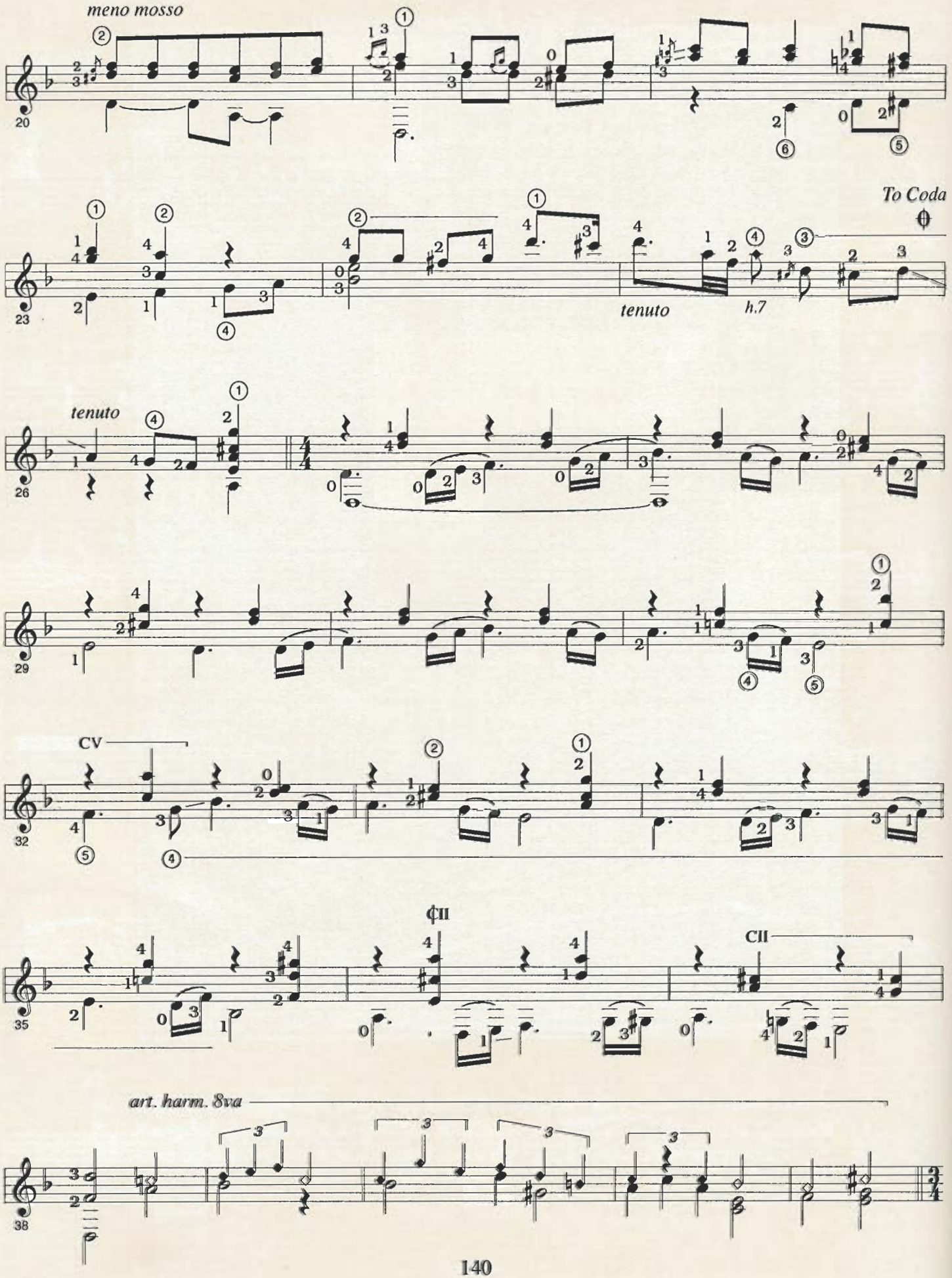
A photo sent by Barrios to a friend in 1910 commemorating a concert tour in southern Paraguay and northern Argentina. Barrios writes that he is "aboard the Curumbá" river boat and no doubt was headed down the Paraná River to Buenos Aires.

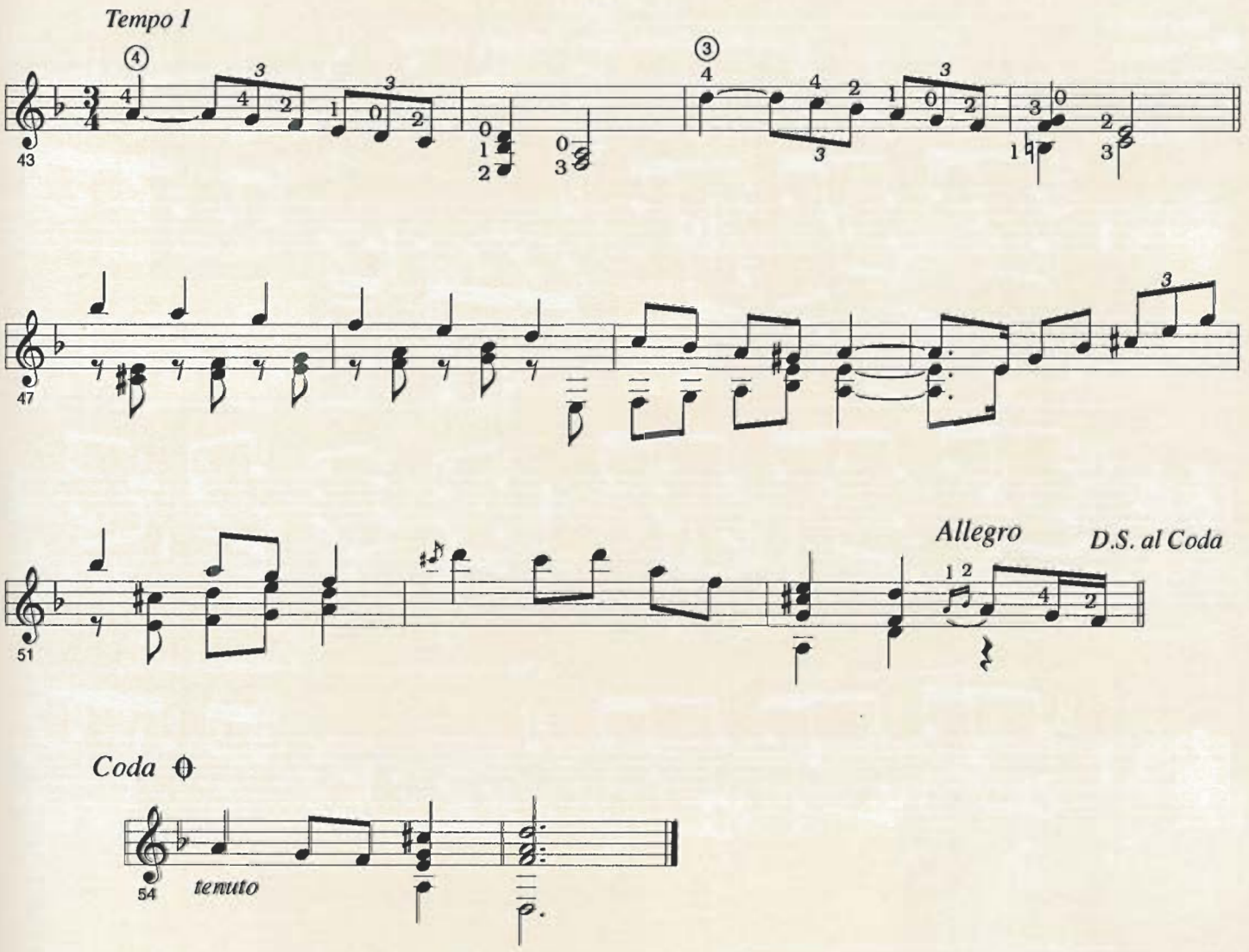
Estilo Uruguayo

(Luz Mala - Poemeto Regional)

Agustín Barrios Mangoré




meno mosso
20
23
To Coda
tenuto
h.7
26
tenuto
29
32
CV
35
CII
CII
38
art. harm. 8va

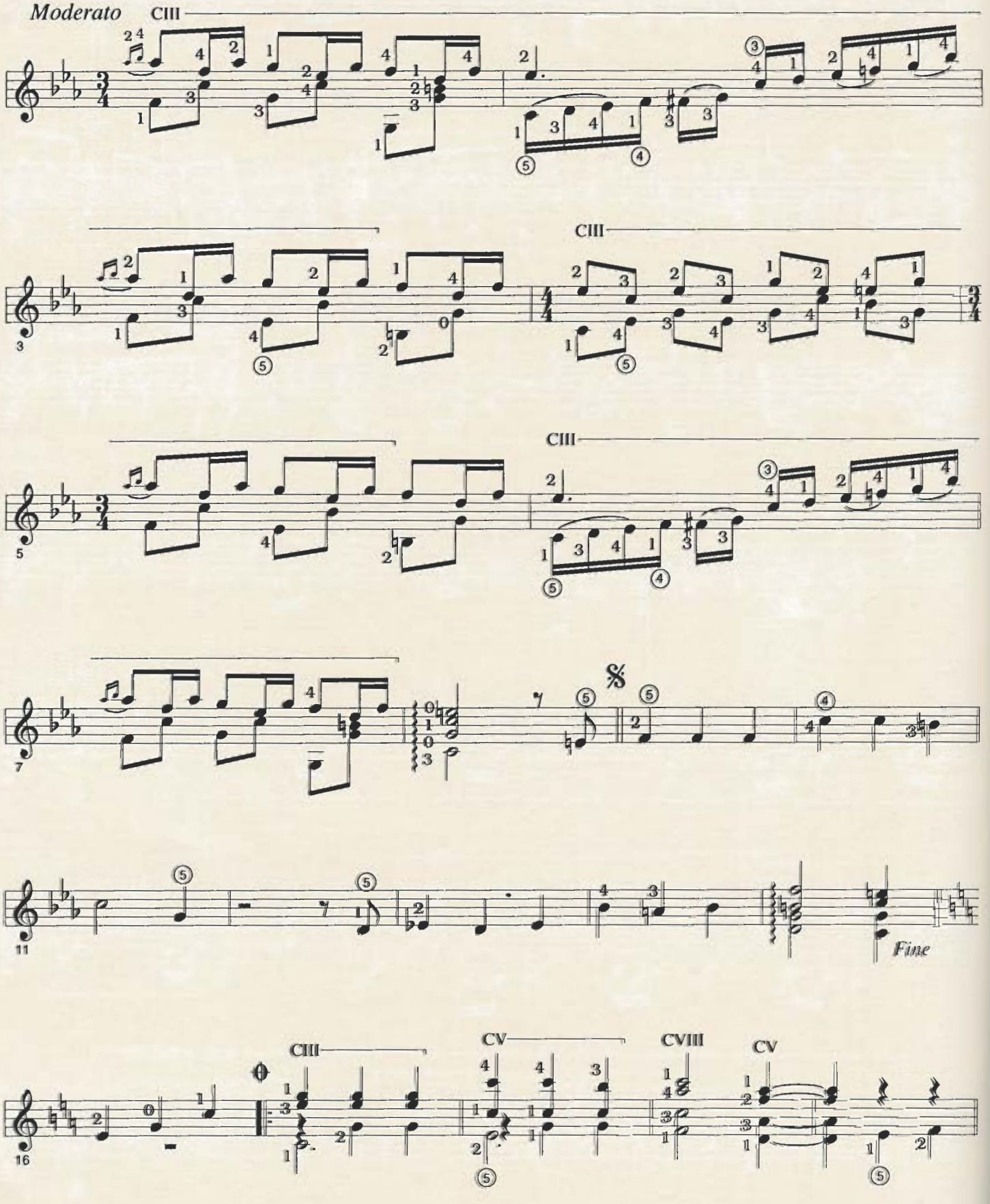

Tempo 1
43
47
51
Allegro
D.S. al Coda
Coda
54
tenuto

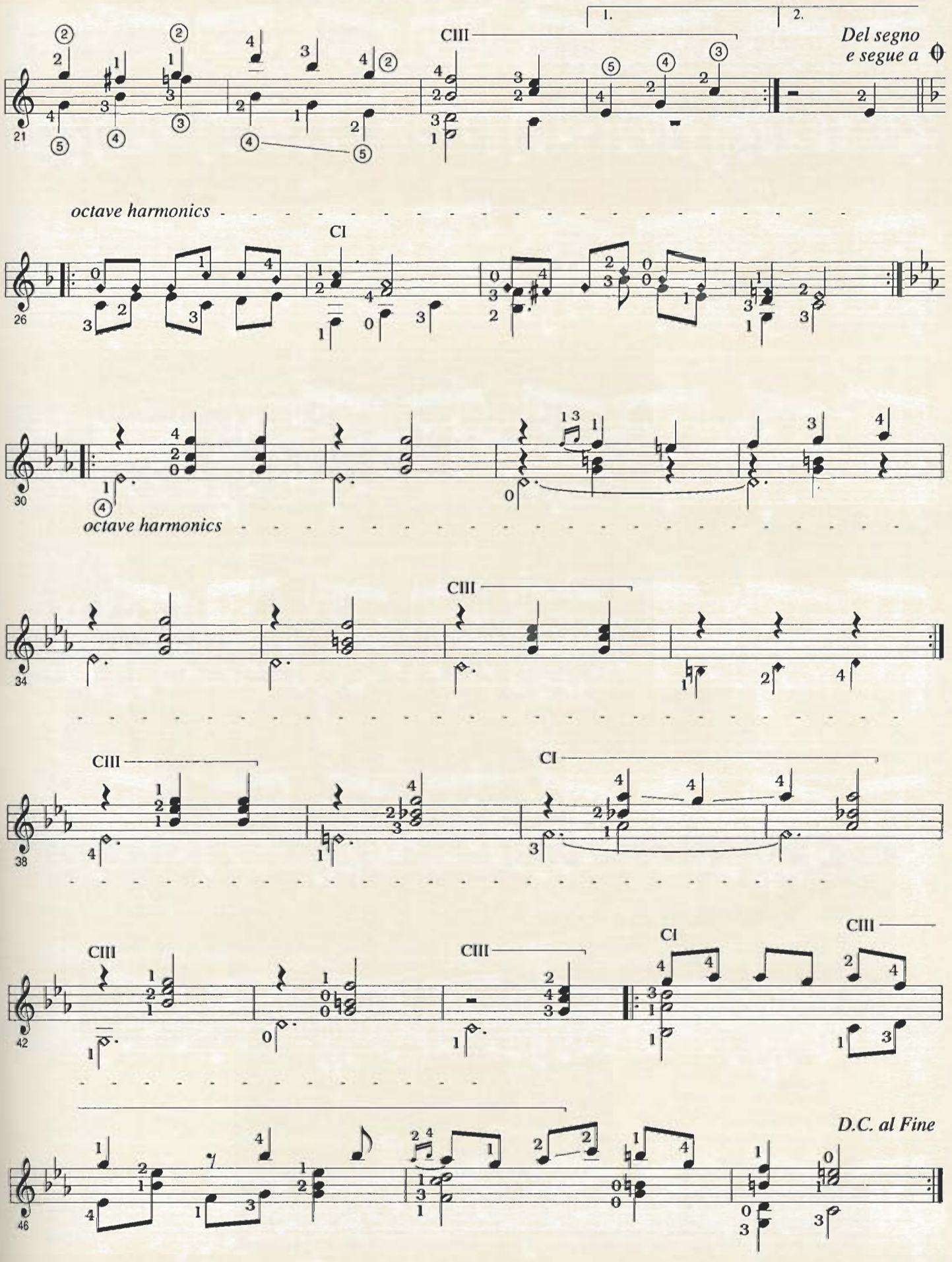
Estilo

(Chinita)

"A la China Borda Sosa, con todo cariño"

Agustín Barrios Mangoré

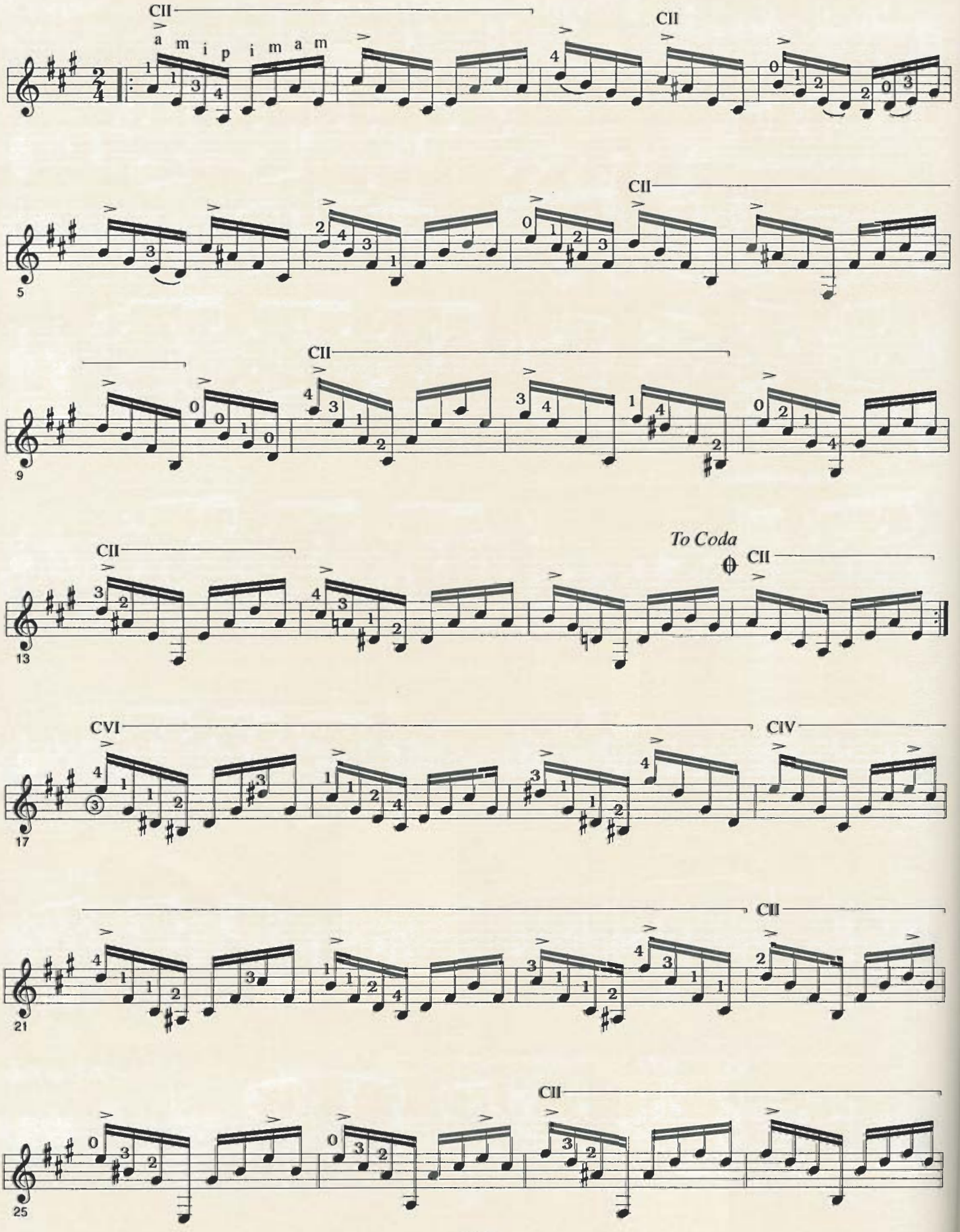


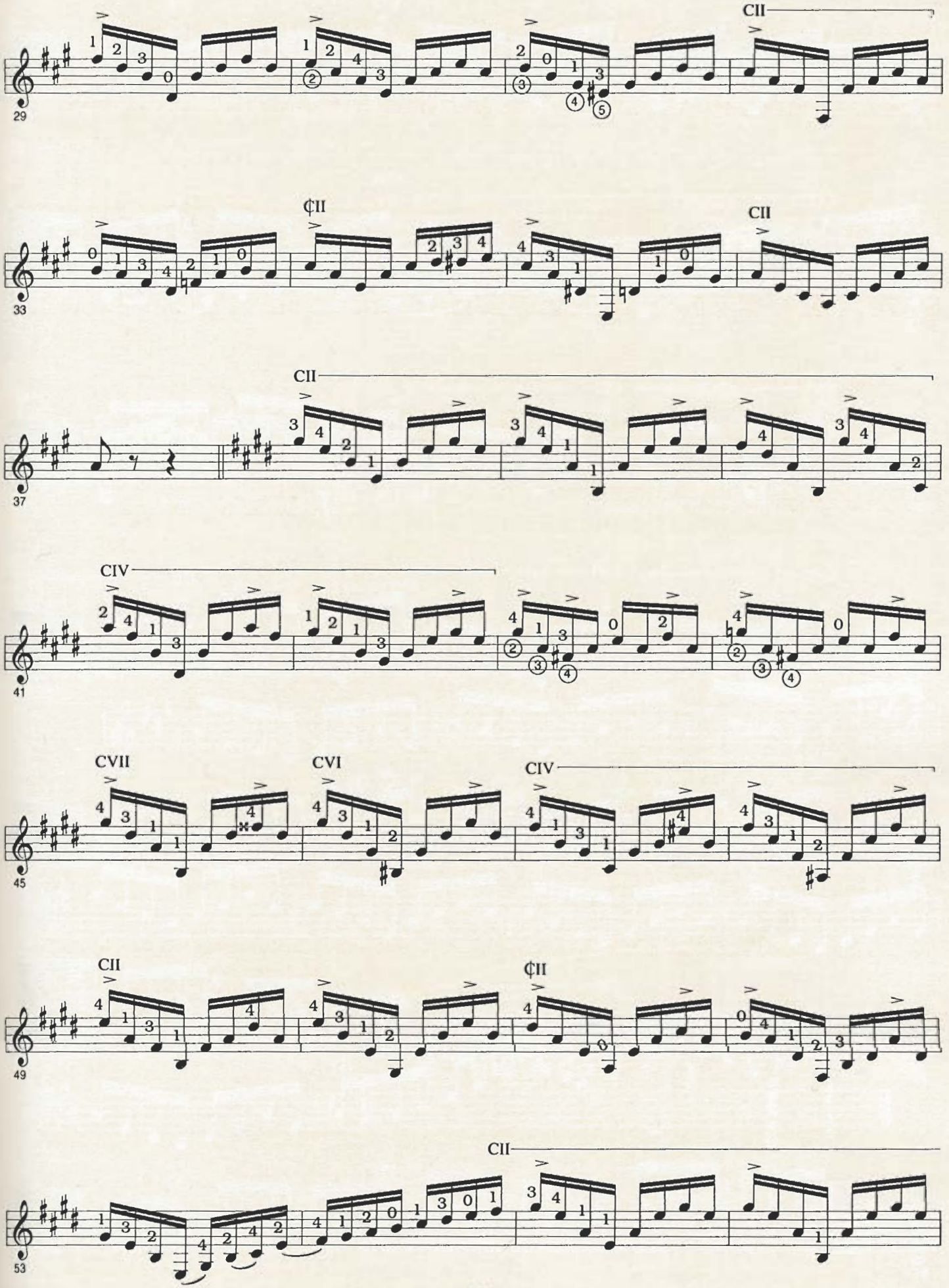

1.
2.
CIII
Del segno
e segue a
21
octave harmonics
CI
26
30
octave harmonics
CIII
34
CIII
CI
38
CIII
CIII
CI
CIII
42
D.C. al Fine
46

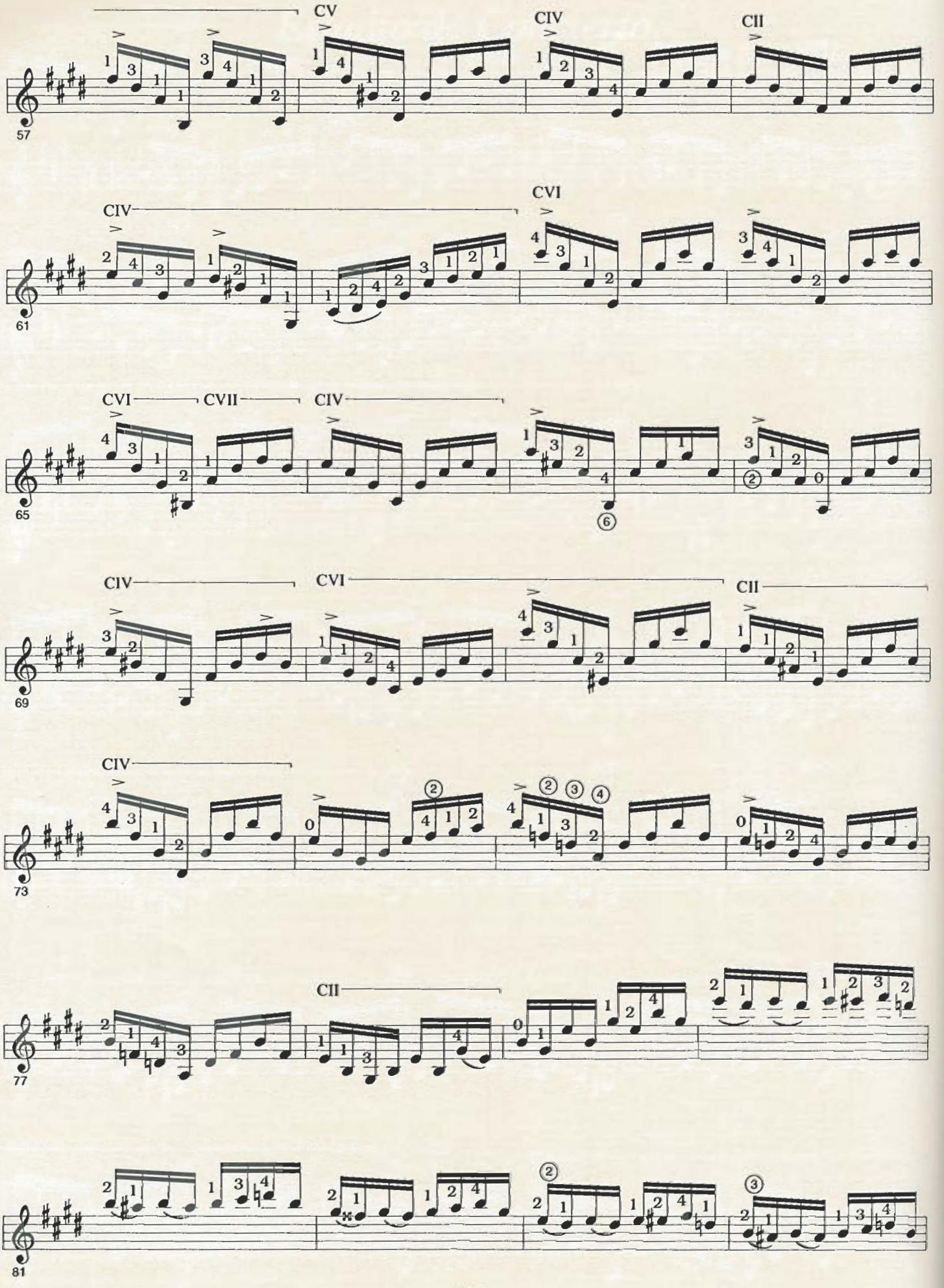
Estudio de Concierto

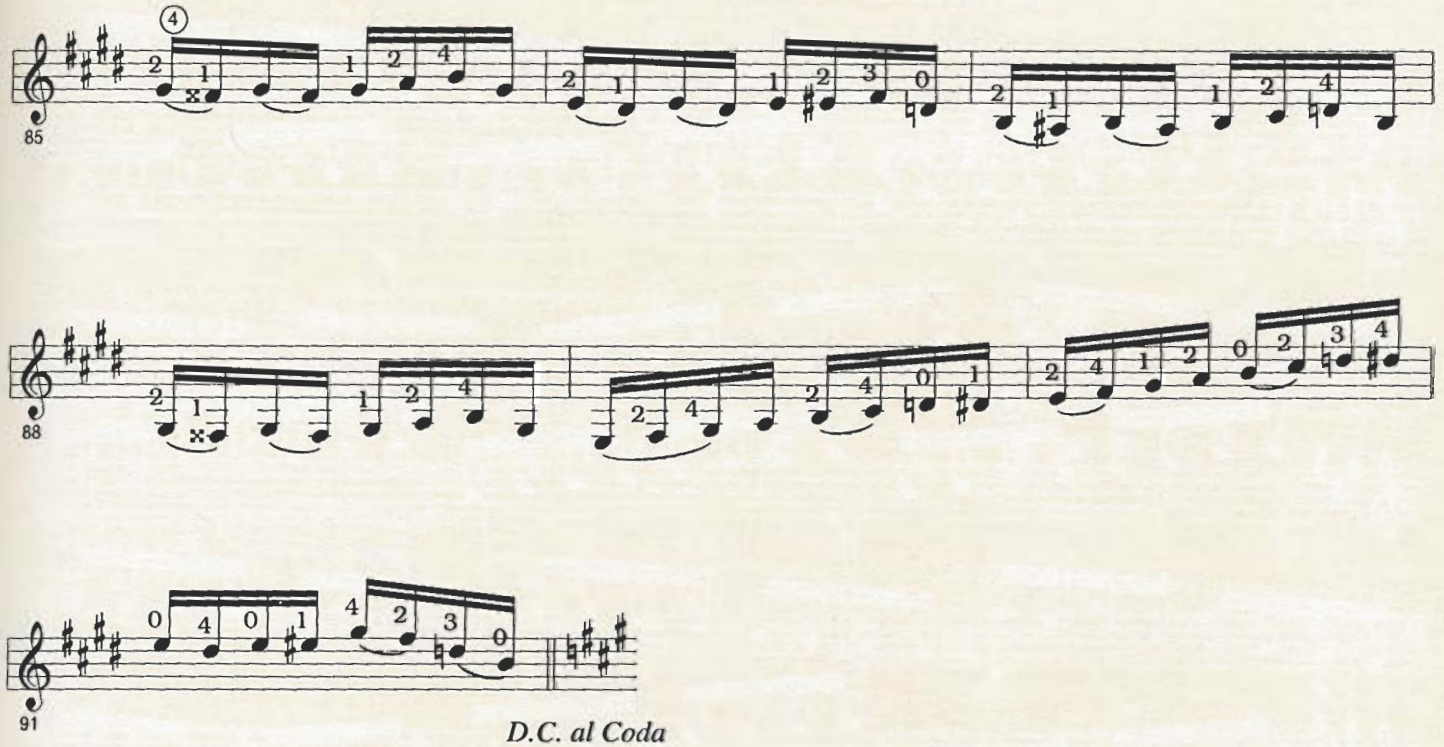
Allegro Moderato

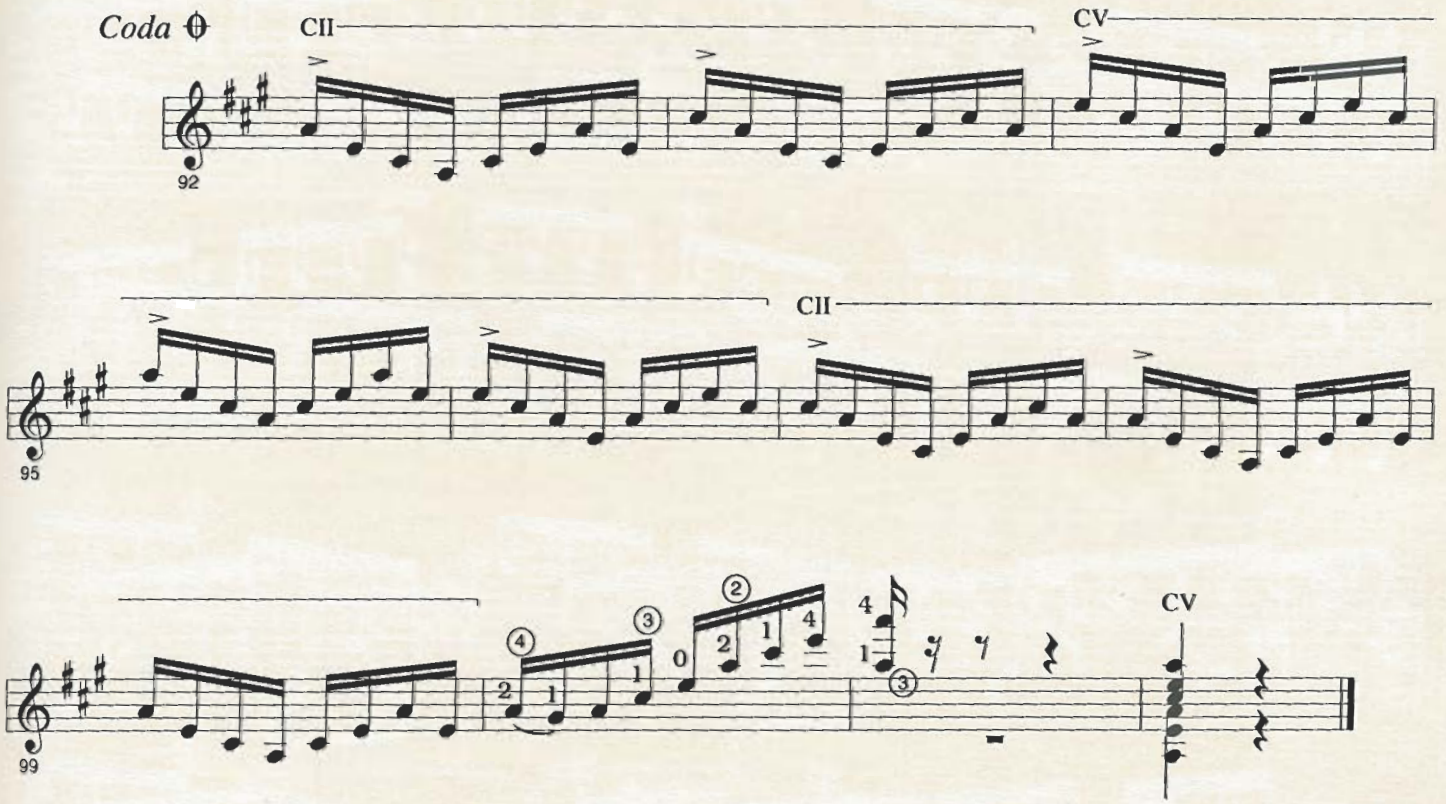
Agustín Barrios Mangoré




CII
29
¢II
CII
33
CII
37
CIV
41
CVII
CVI
CIV
45
CII
¢II
49
CII
53

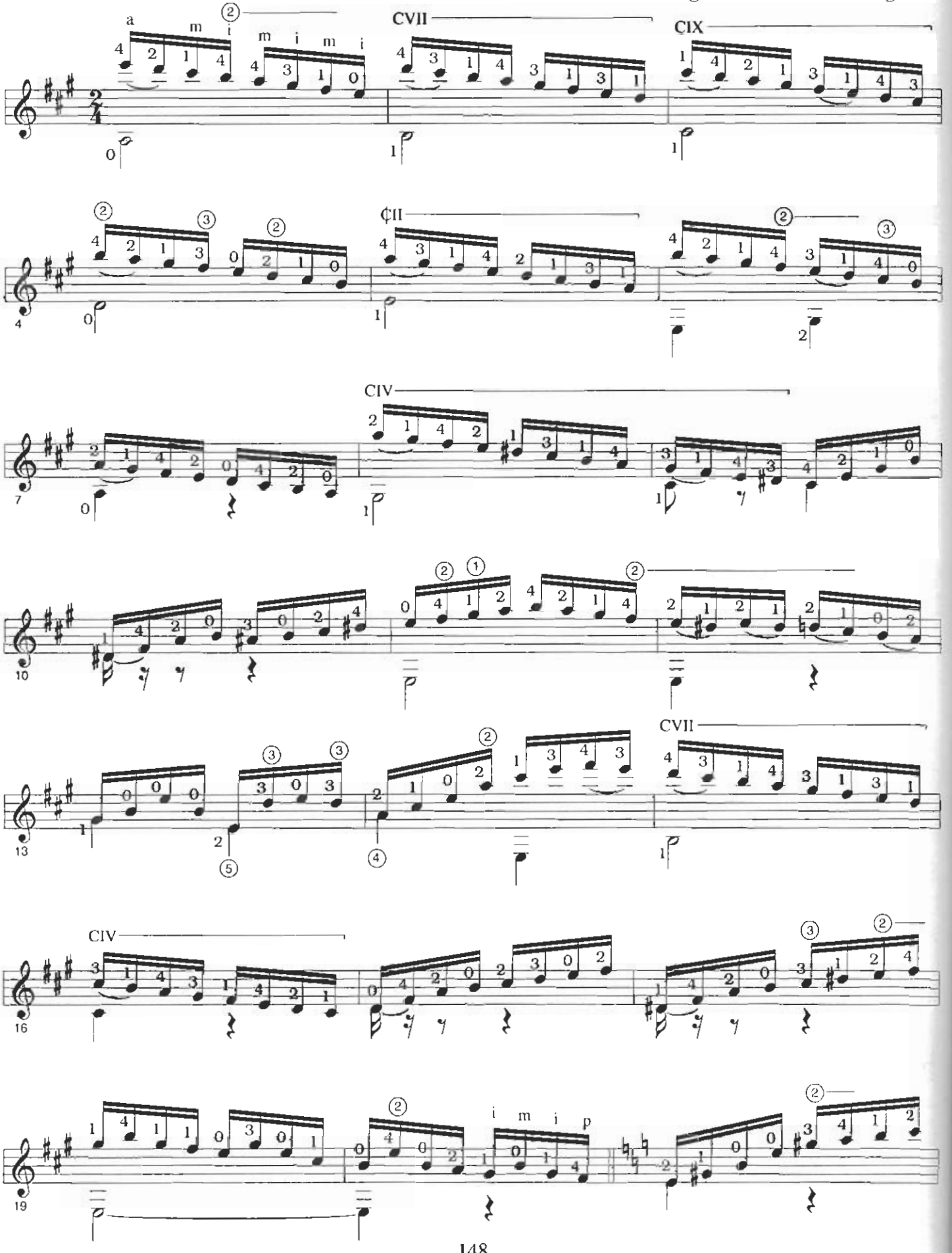

CV
CIV
CII
57
CIV
CVI
61
CVI
CVII
CIV
65
CIV
CVI
CII
69
CIV
73
CII
77
81

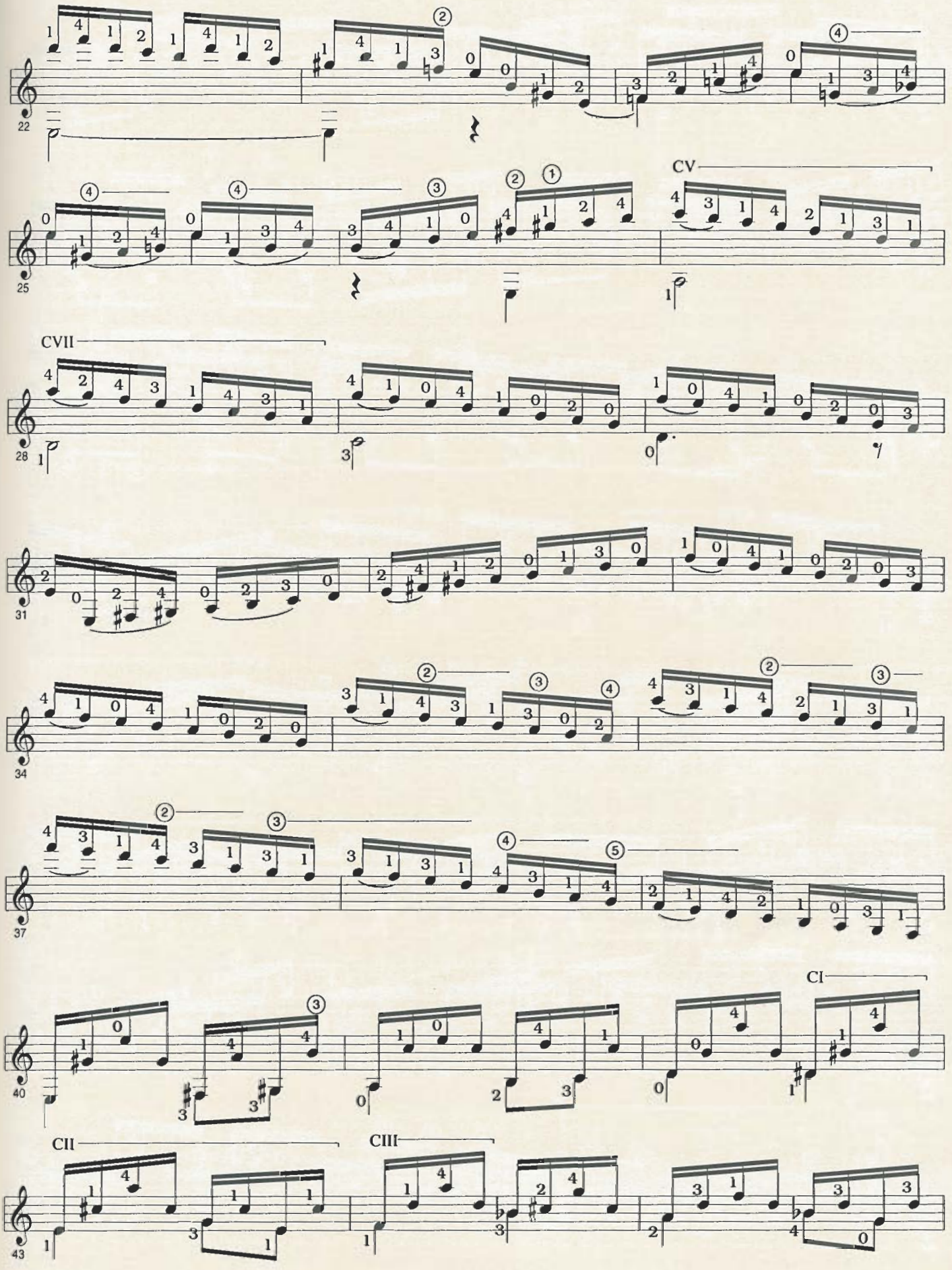

85
88
91
D.C. al Coda

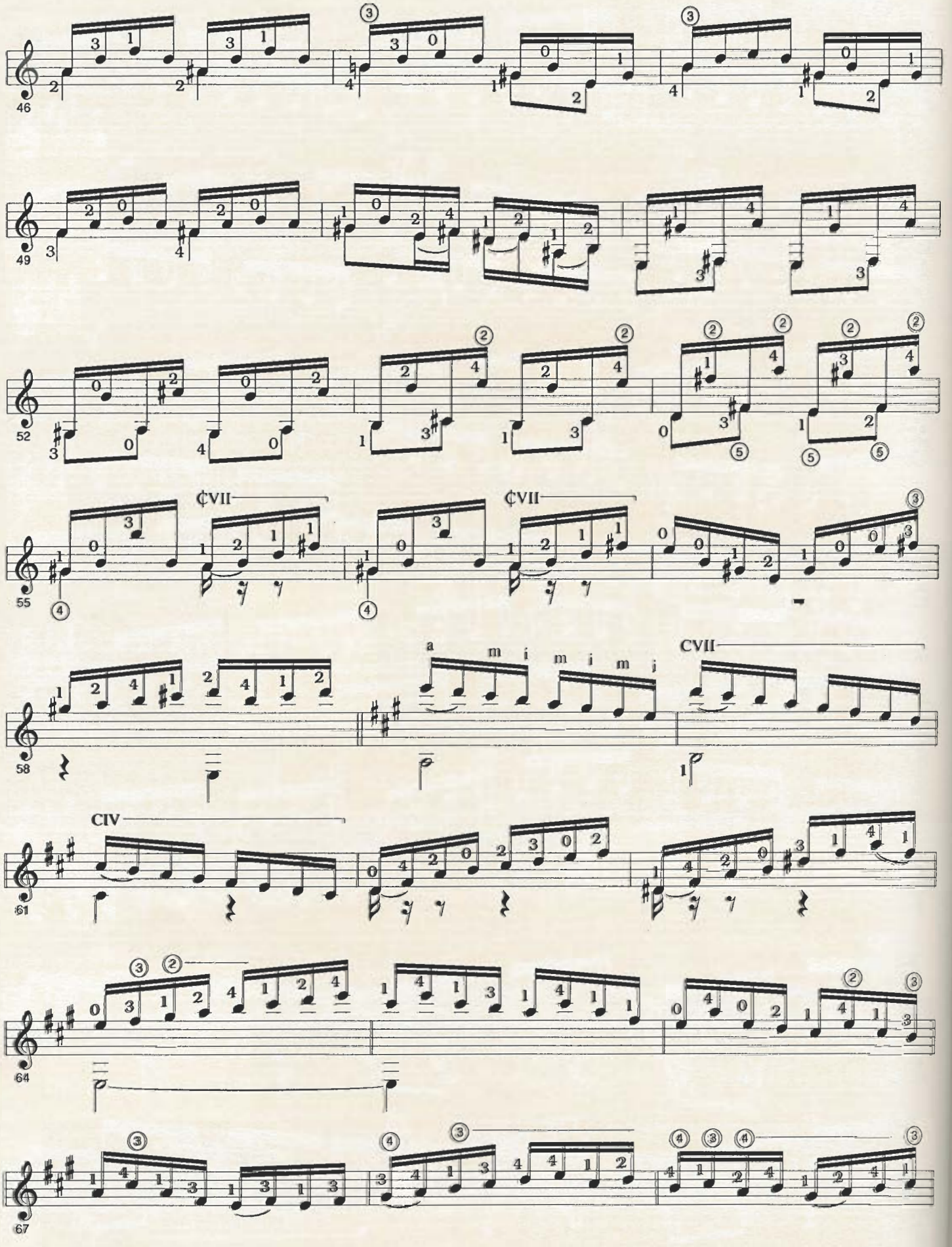

Coda
CII
CV
92
CII
95
CV
99

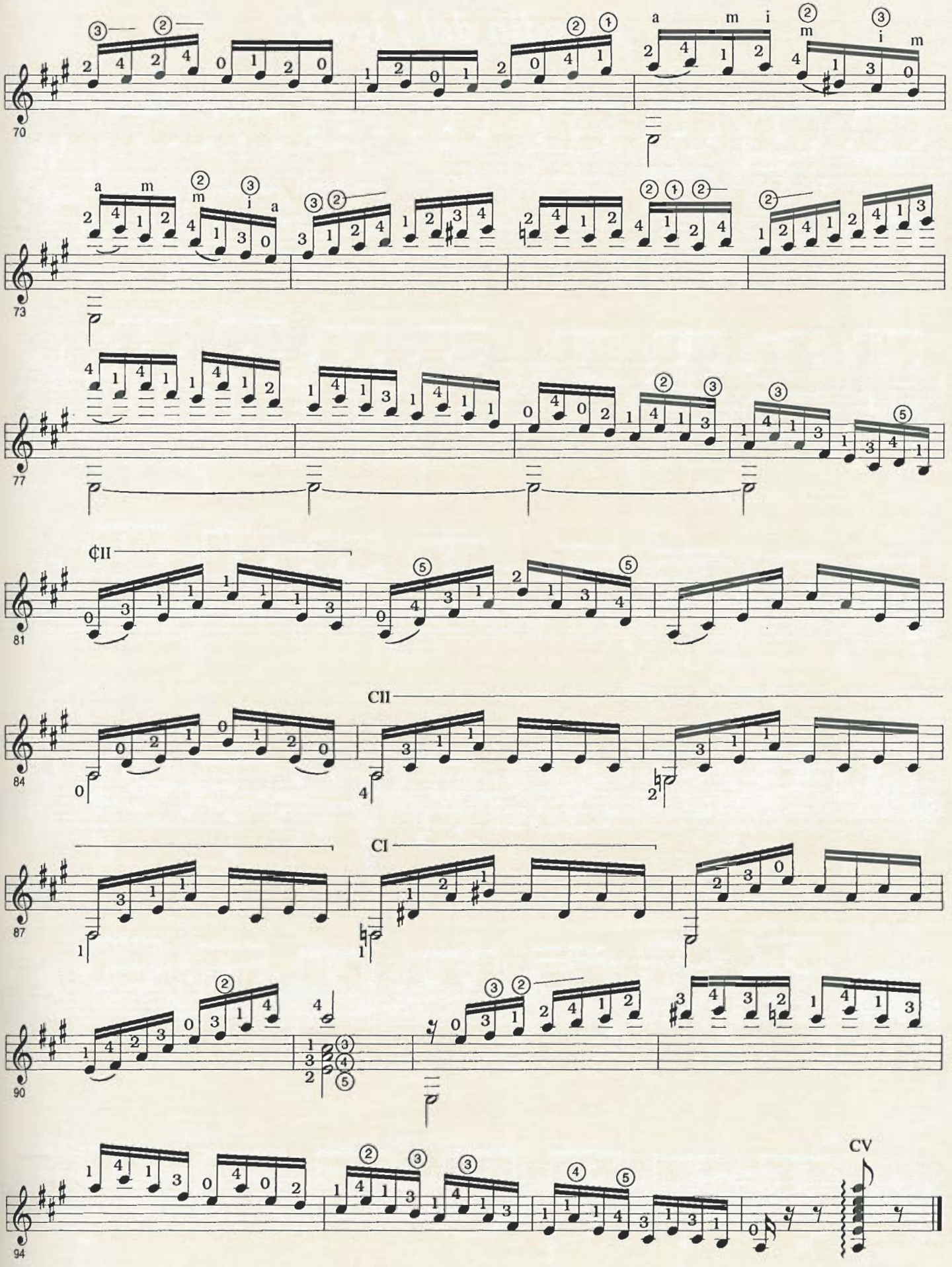
Estudio de Concierto No. 2

Agustín Barrios Mangoré



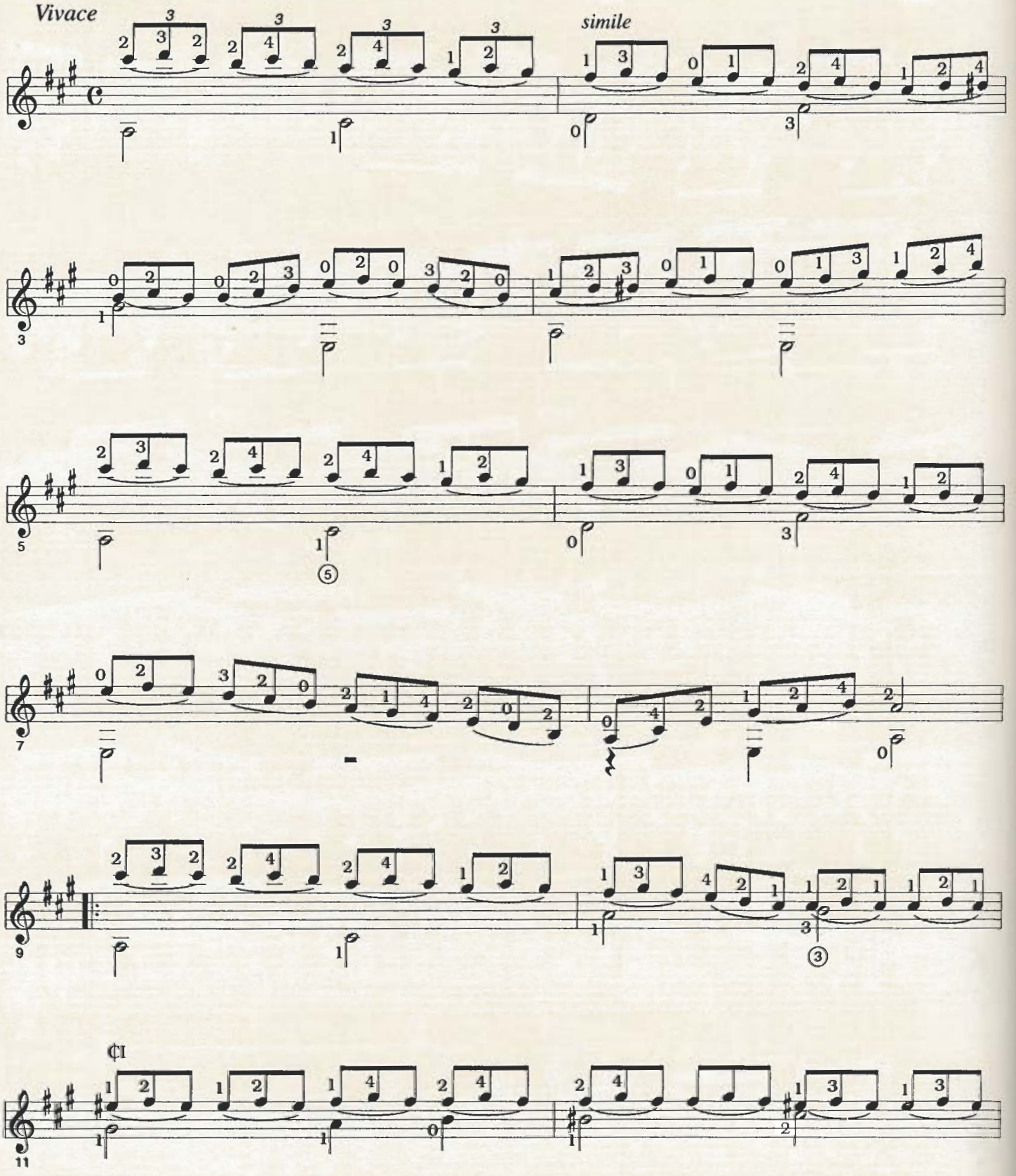

22
25
CV
CVII
28
31
34
37
40
CI
CII
CIII
43

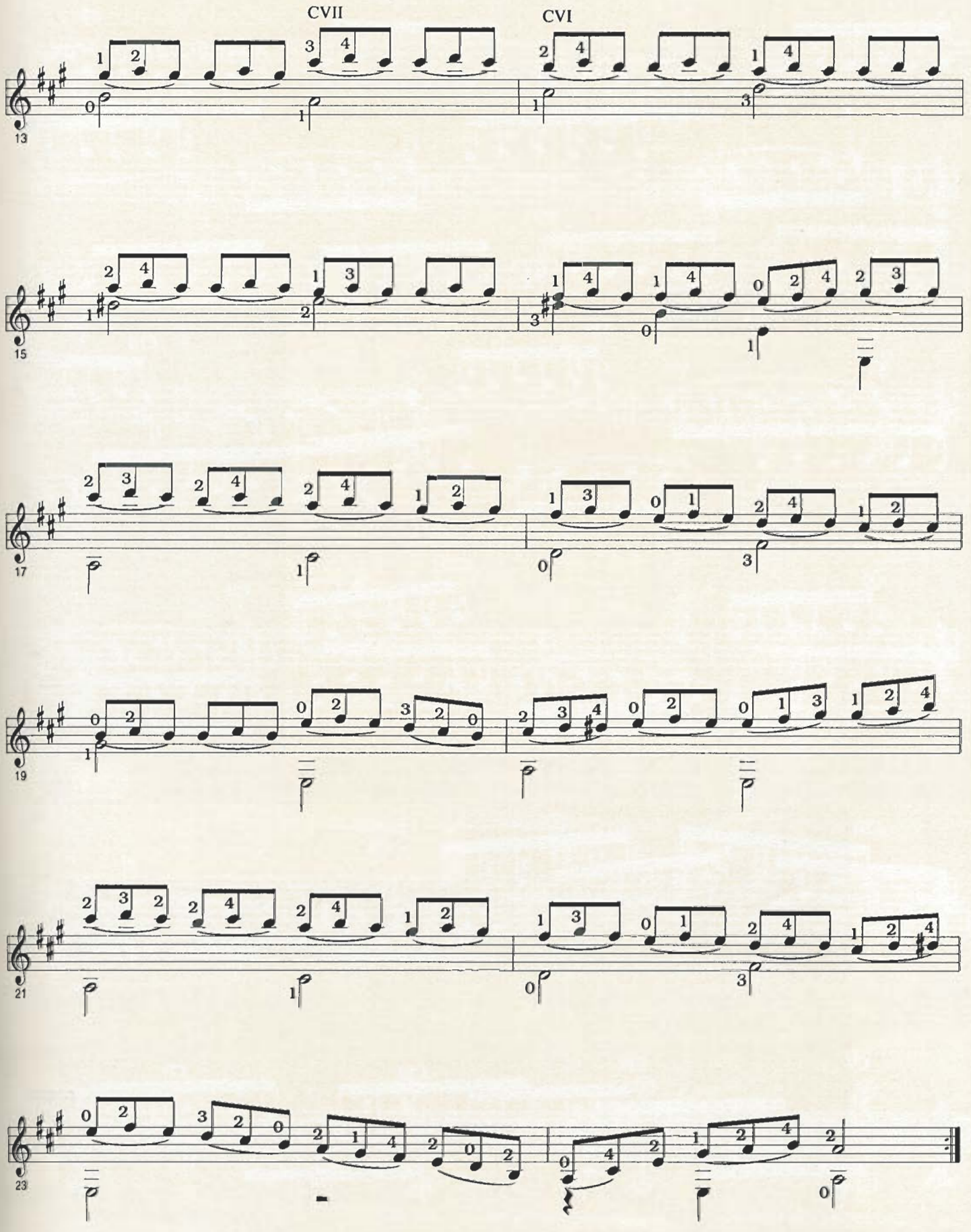

46
49
52
55
¢VII
¢VII
58
a m i m i m i
CVII
61
CIV
64
67


70
a m i
m i m
73
77
¢II
81
CII
84
CI
87
90
CV
94

Estudio del Ligado

Agustín Barrios Mangoré

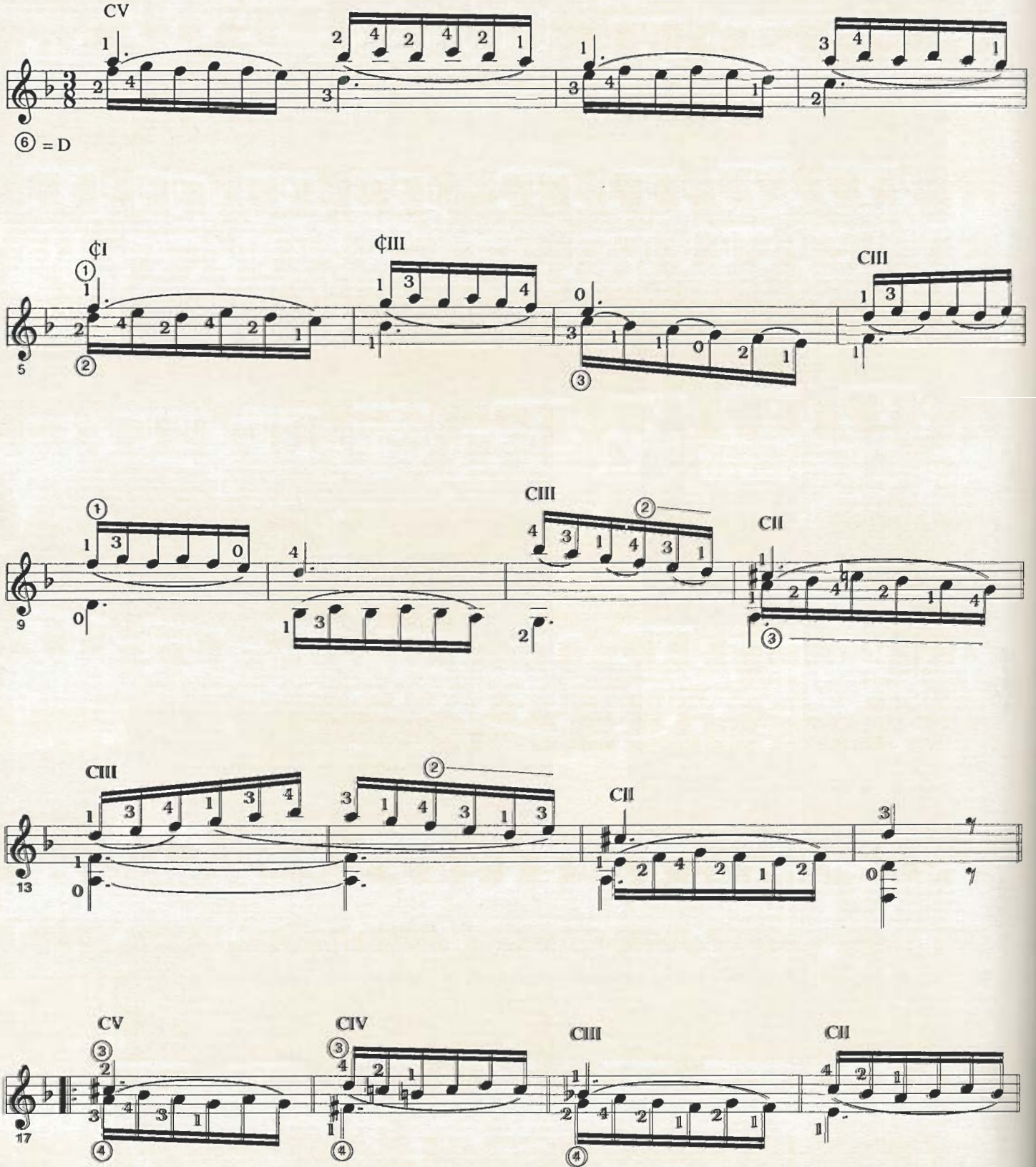


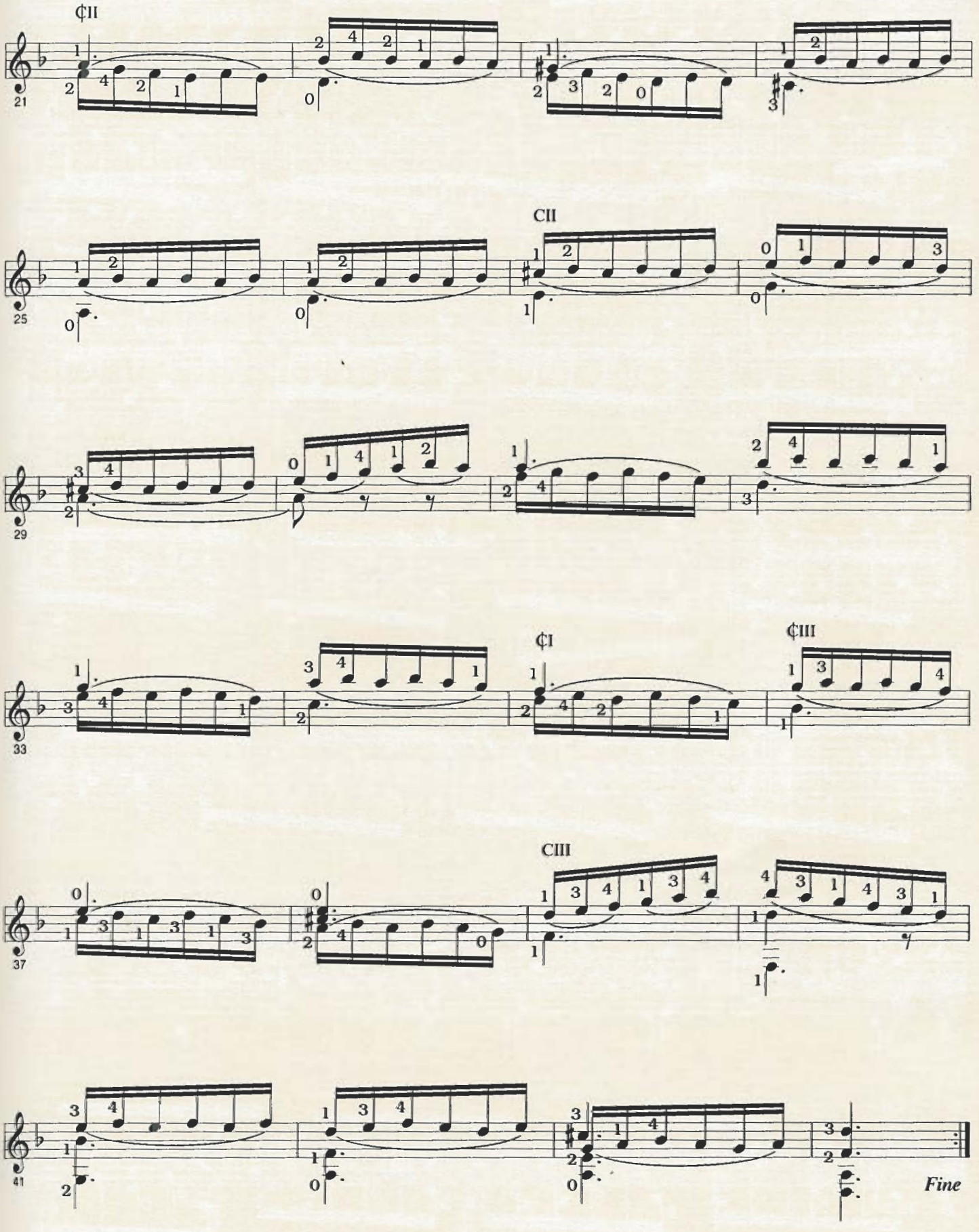

CVII
CVI
13
15
17
19
21
23

Estudio del Ligado

Agustín Barrios Mangoré

Andantino

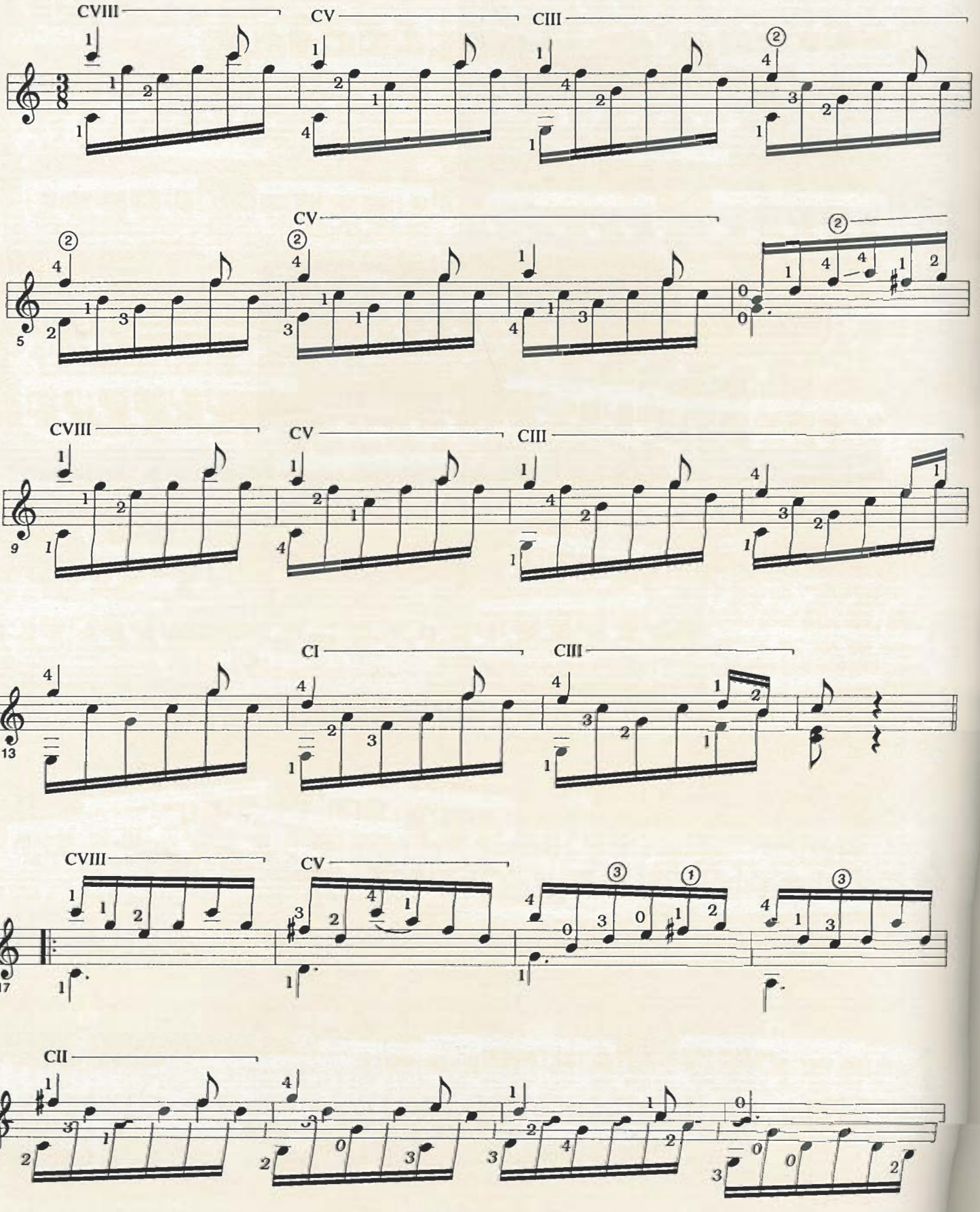


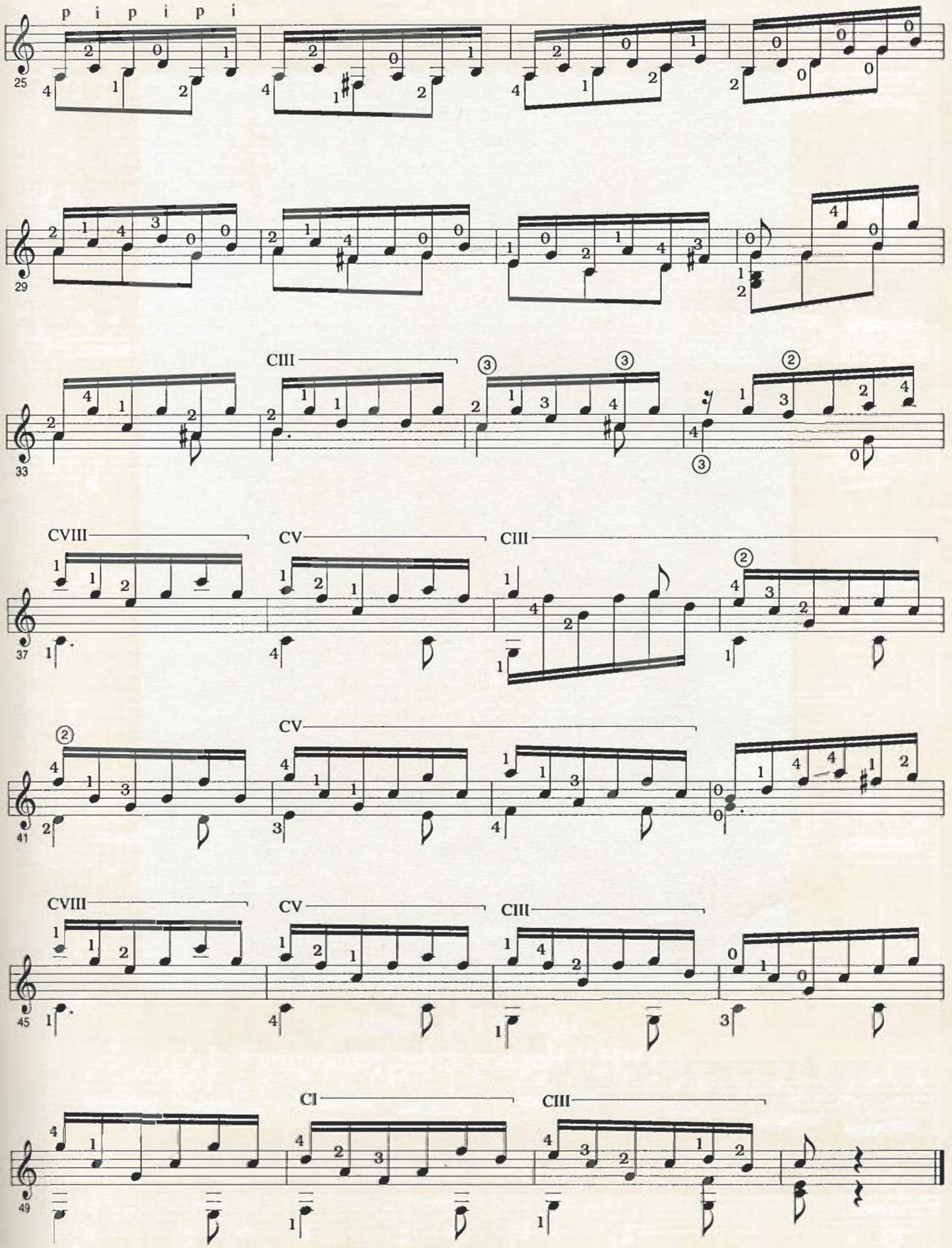

¢II
21
CII
25
29
¢I
¢III
33
CIII
37
41
Fine

Estudio en Arpegio

Agustín Barrios Mangoré

Allegro




p i p i p i
CIII
CVIII
CV
CIII
CV
CVIII
CV
CIII
CI
CIII

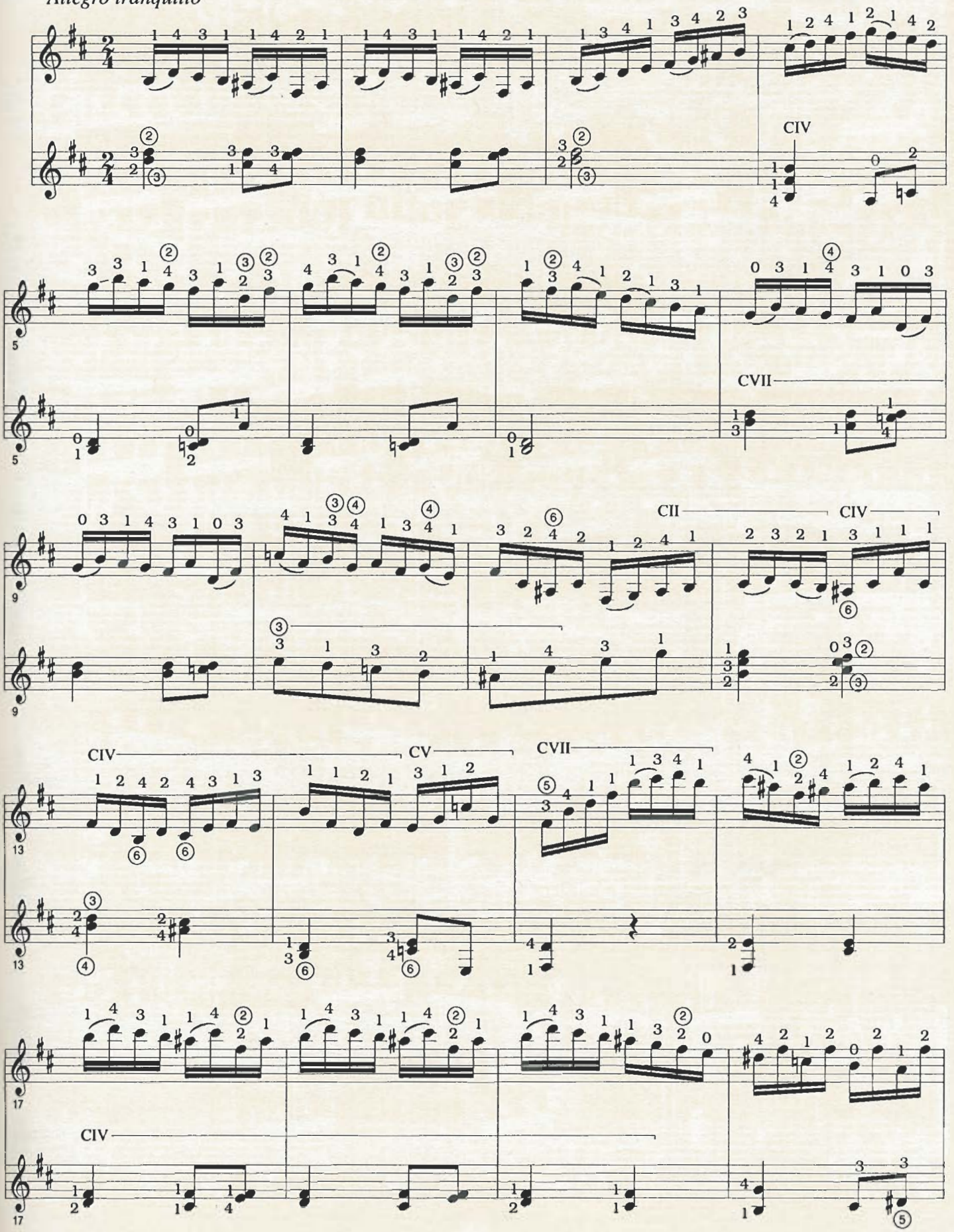
Agustín Pío Barrios
c. 1911, Buenos Aires, Argentina

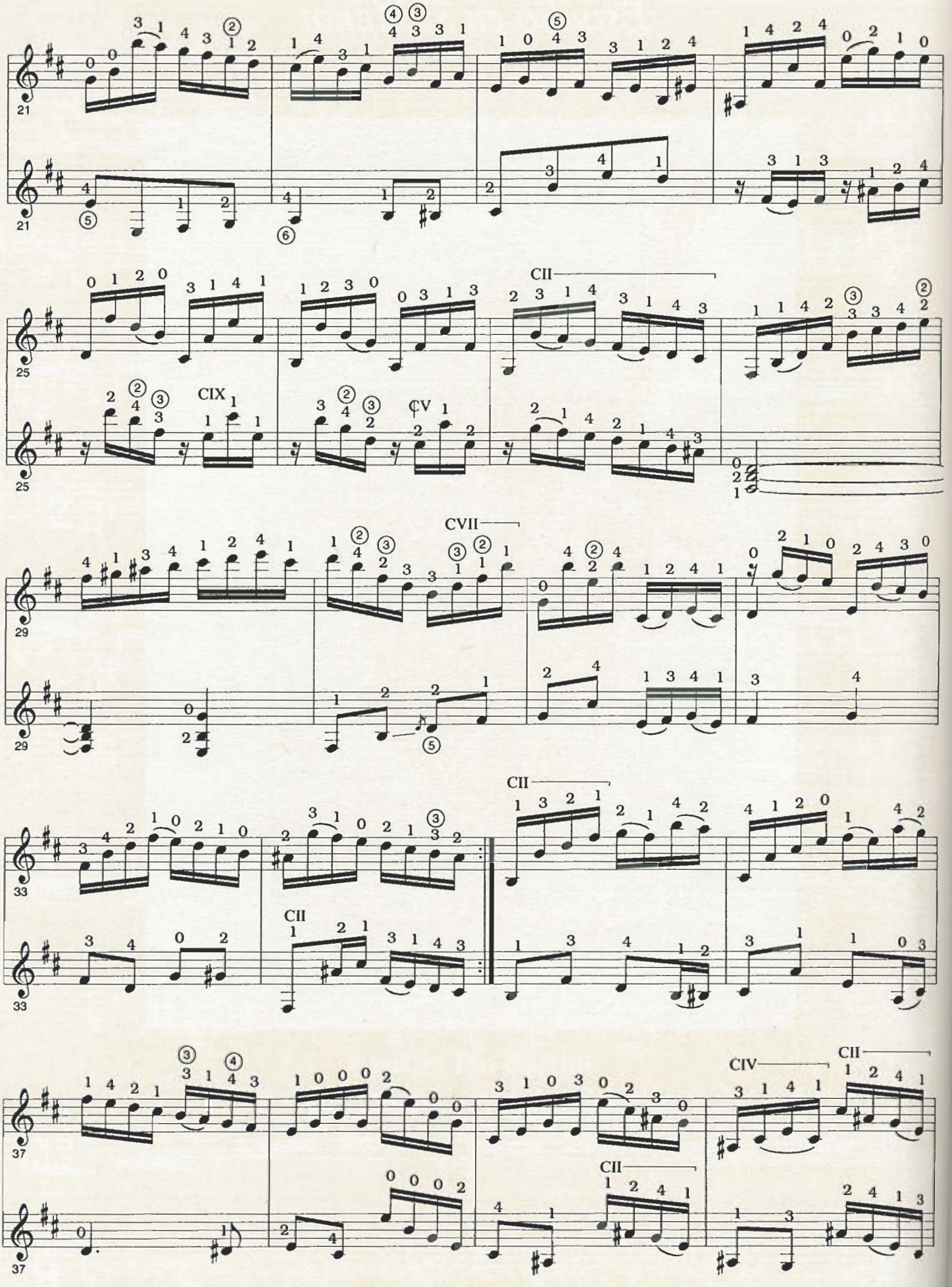
Estudio en Si Menor

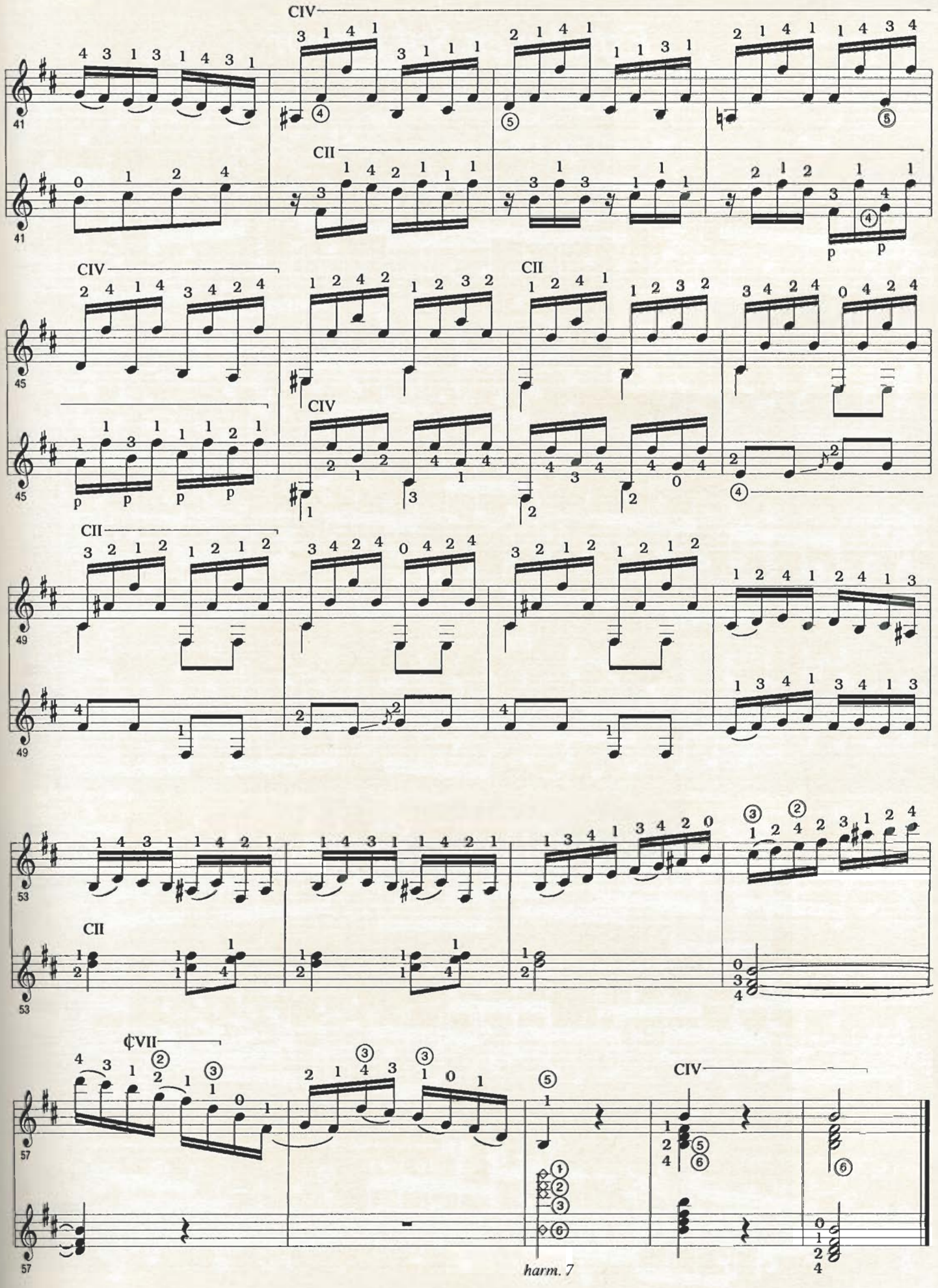
Guitar Duo

Agustín Barrios Mangoré

Allegro tranquillo

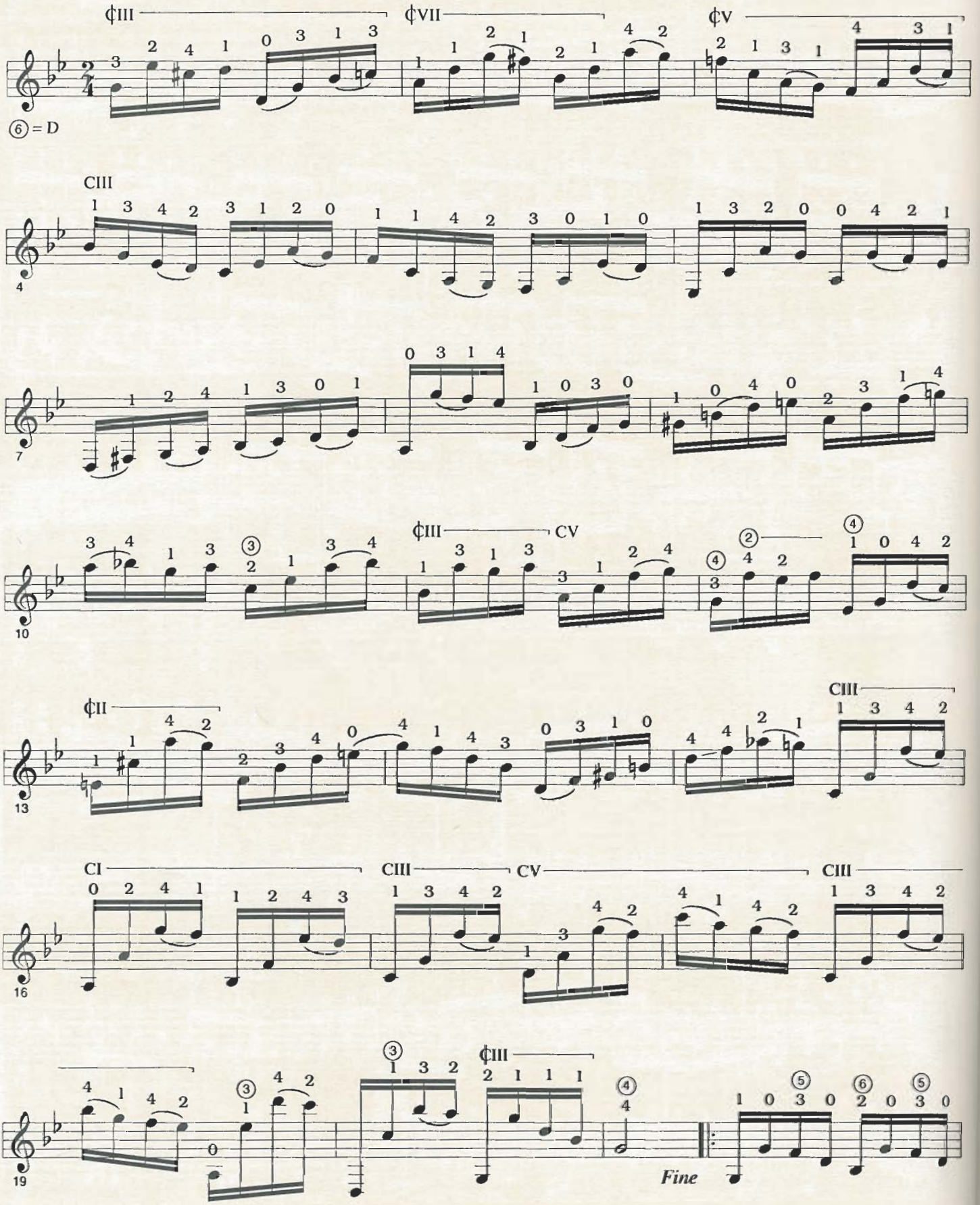


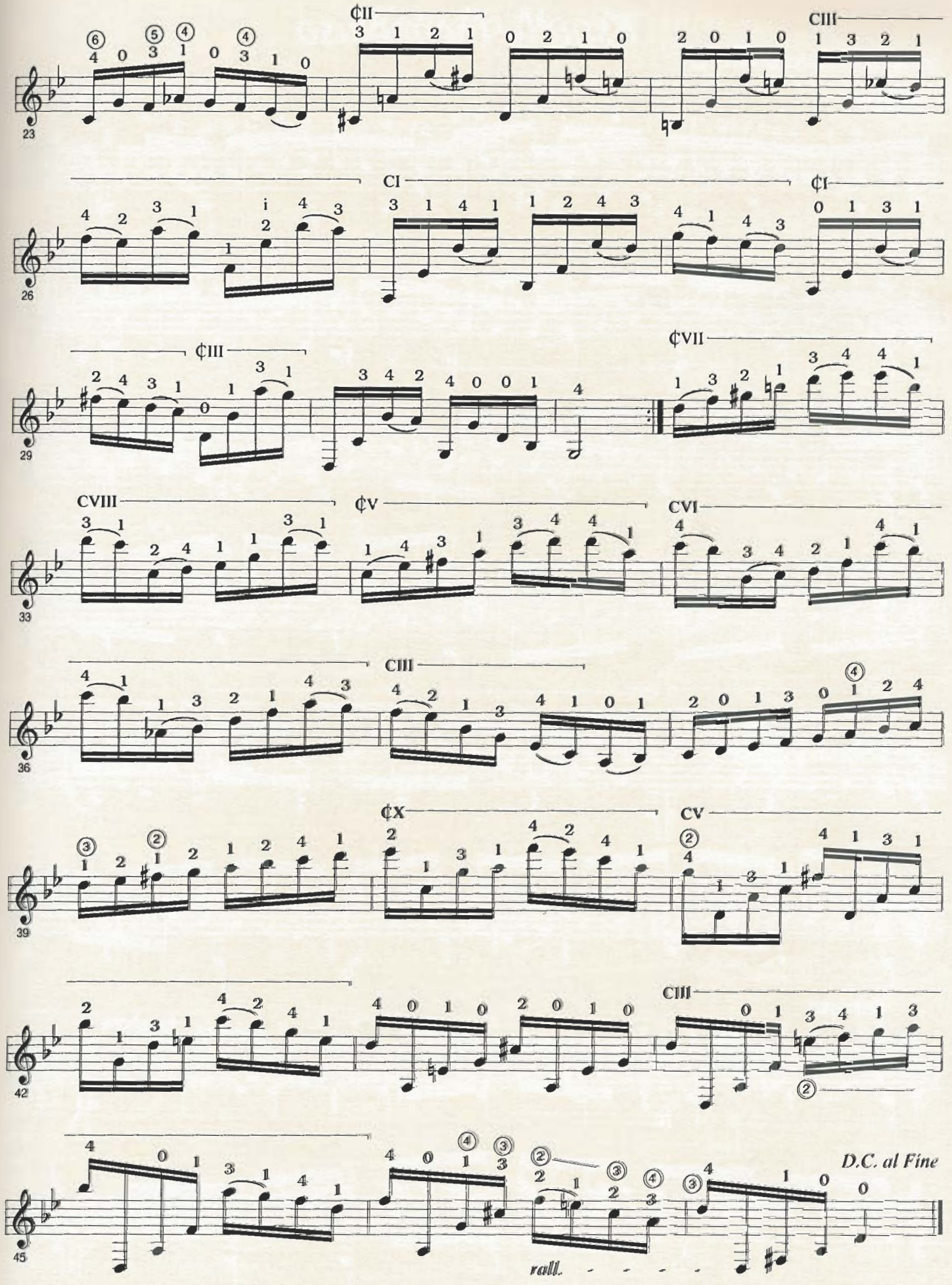

21
25
CII
CIX
CV
29
CVII
33
CII
37
CIV
CII


CIV
CII
CIV
CII
CIV
CII
CII
¢VII
CIV
harm. 7

Estudio en Sol Menor

Agustín Barrios Mangoré

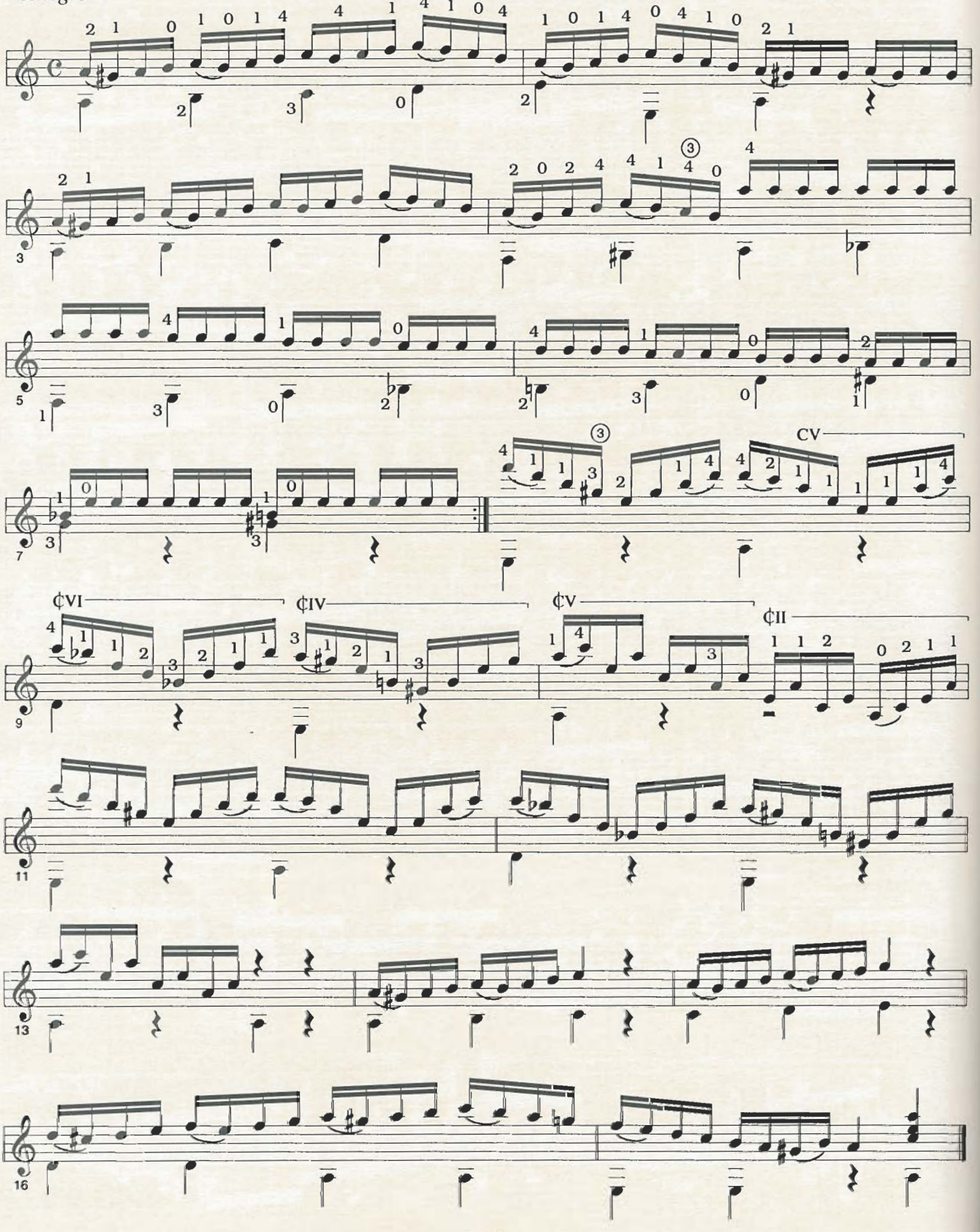



¢II
CIII
CI
¢I
¢III
¢VII
CVIII
¢V
CVI
CIII
¢X
CV
CIII
D.C. al Fine
rall.

Estudio Inconcluso

Allegro

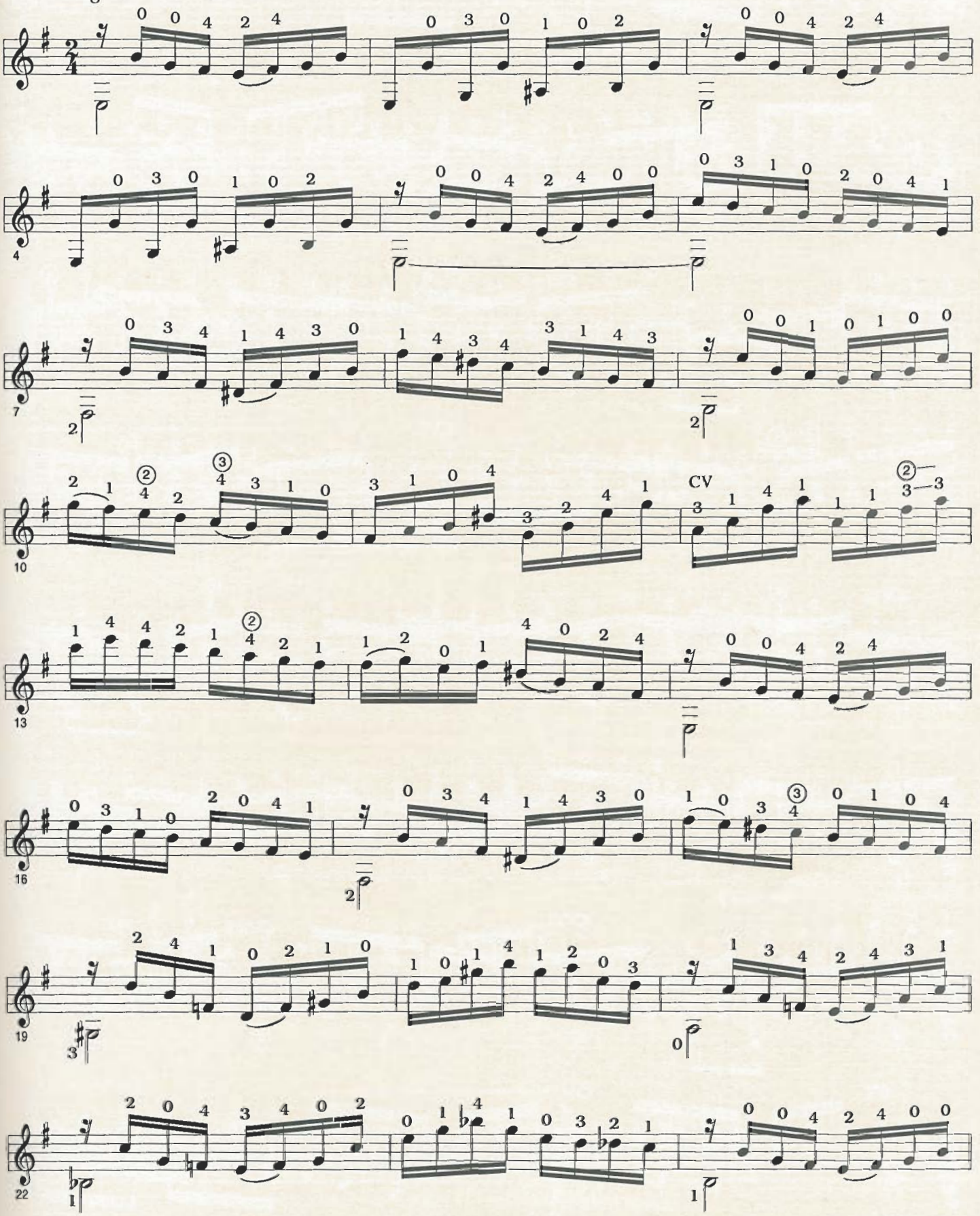
Agustín Barrios Mangoré

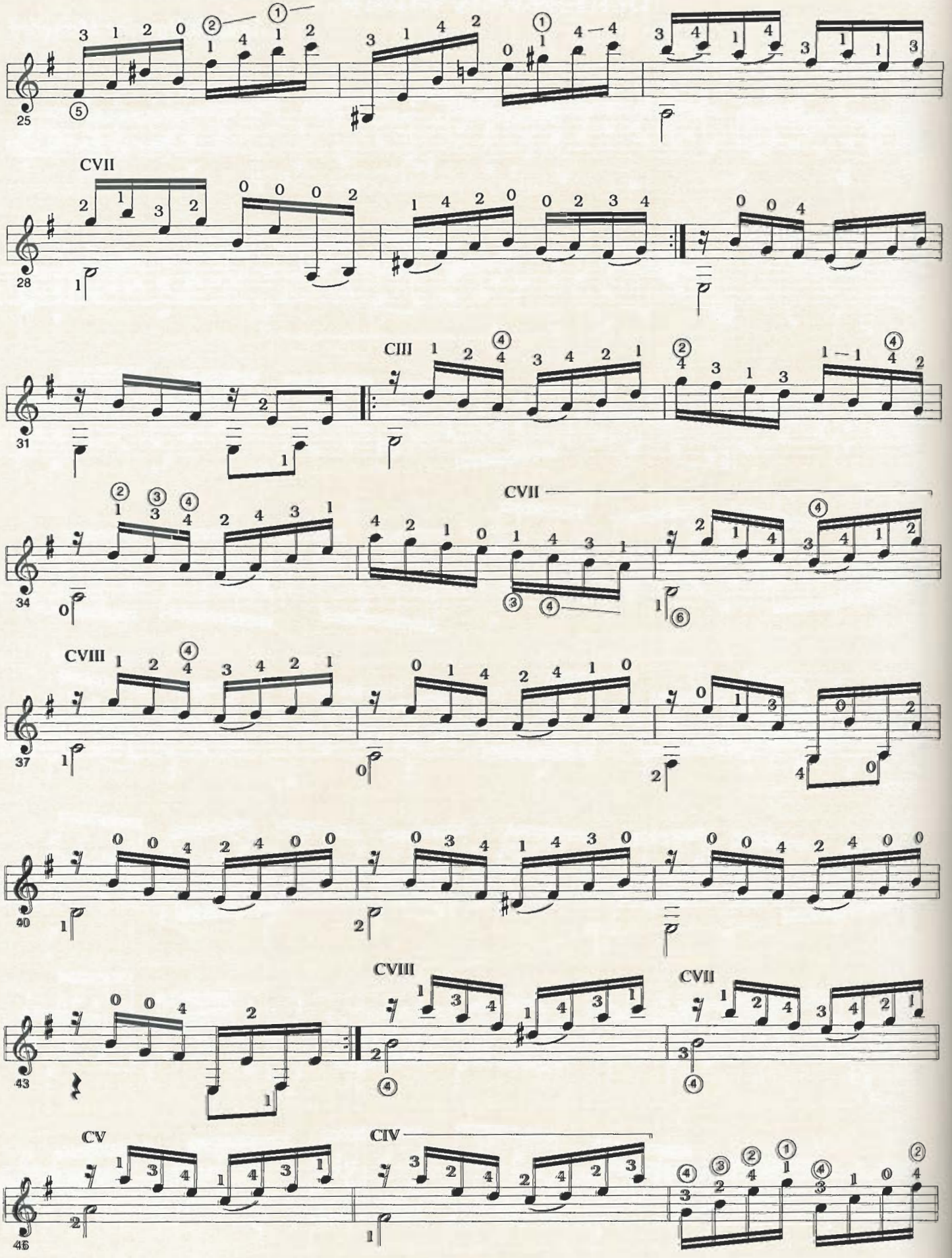


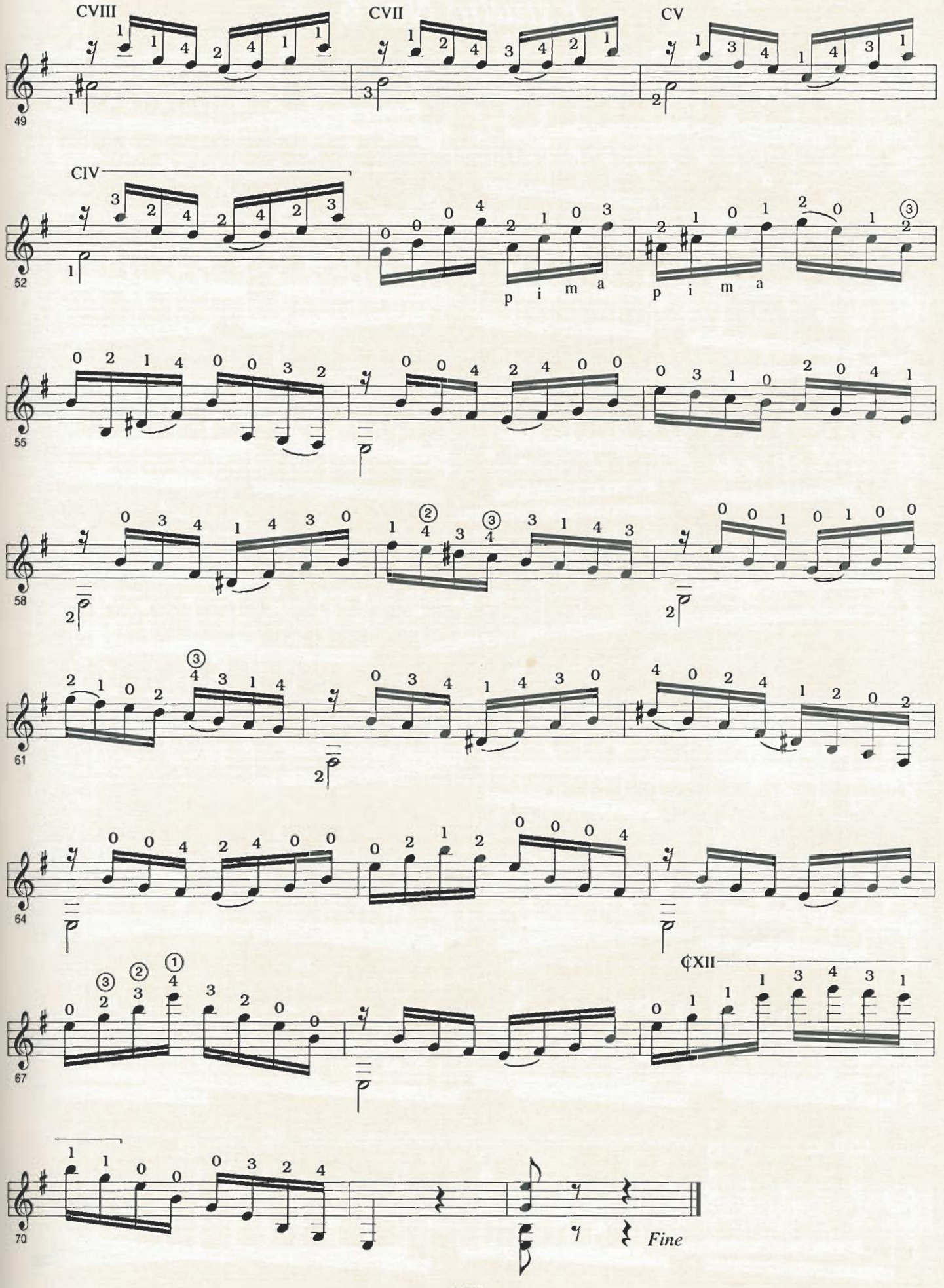
Estudio No. 3

Agustín Barrios Mangoré

Allegro

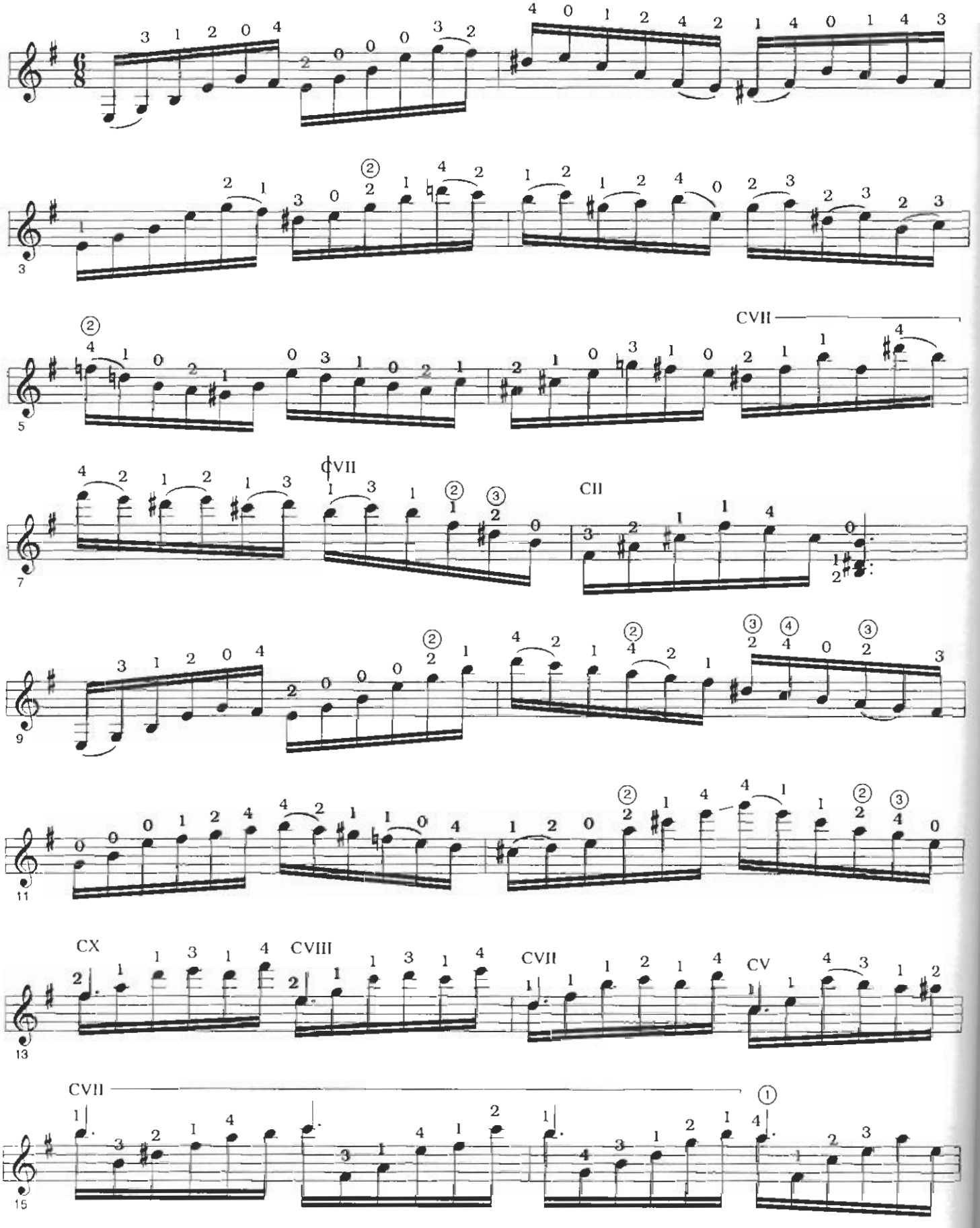


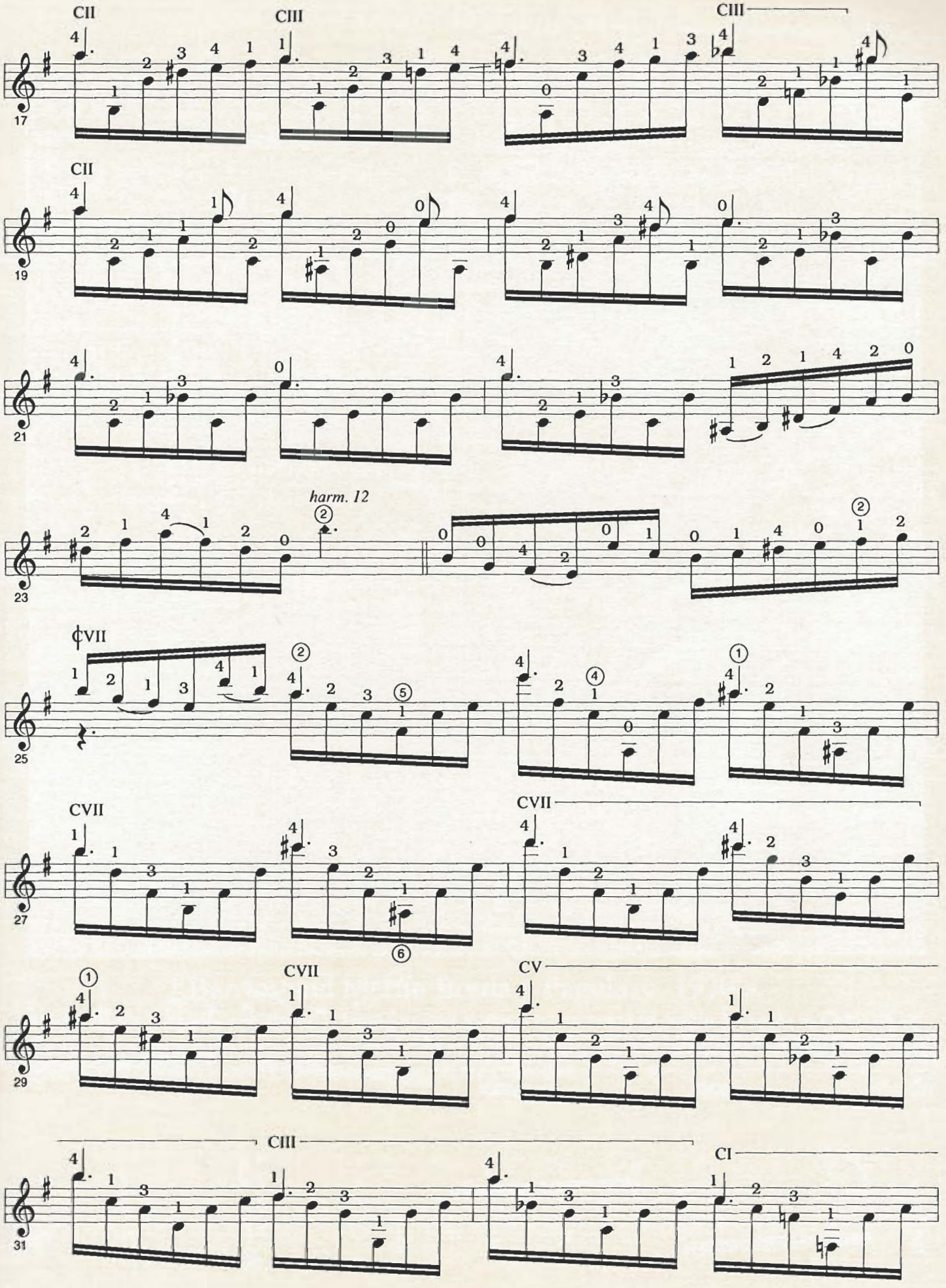

25
CVII
28
CIII
31
CVII
34
CVIII
37
40
CVIII
CVII
43
CV
CIV
46

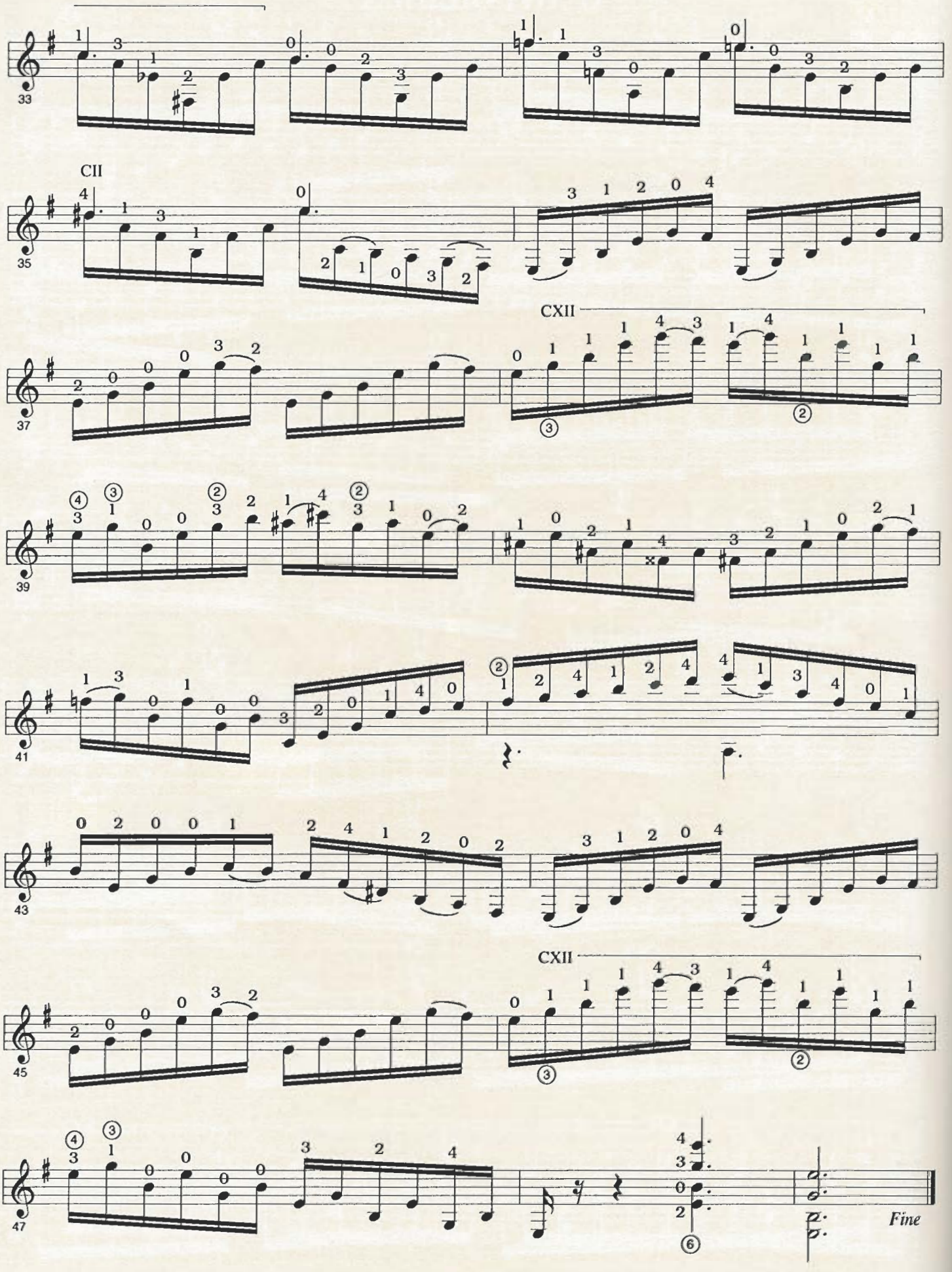

CVIII
CVII
CV
CIV
p i m a
p i m a
Fine

Estudio No. 6

Agustín Barrios Mangoré




CII
CIII
CIII
17
CII
19
21
harm. 12
23
¢VII
25
CVII
CVII
27
CVII
CV
29
CIII
CI
31


33
CII
35
CXII
37
39
41
43
CXII
45
47
Fine

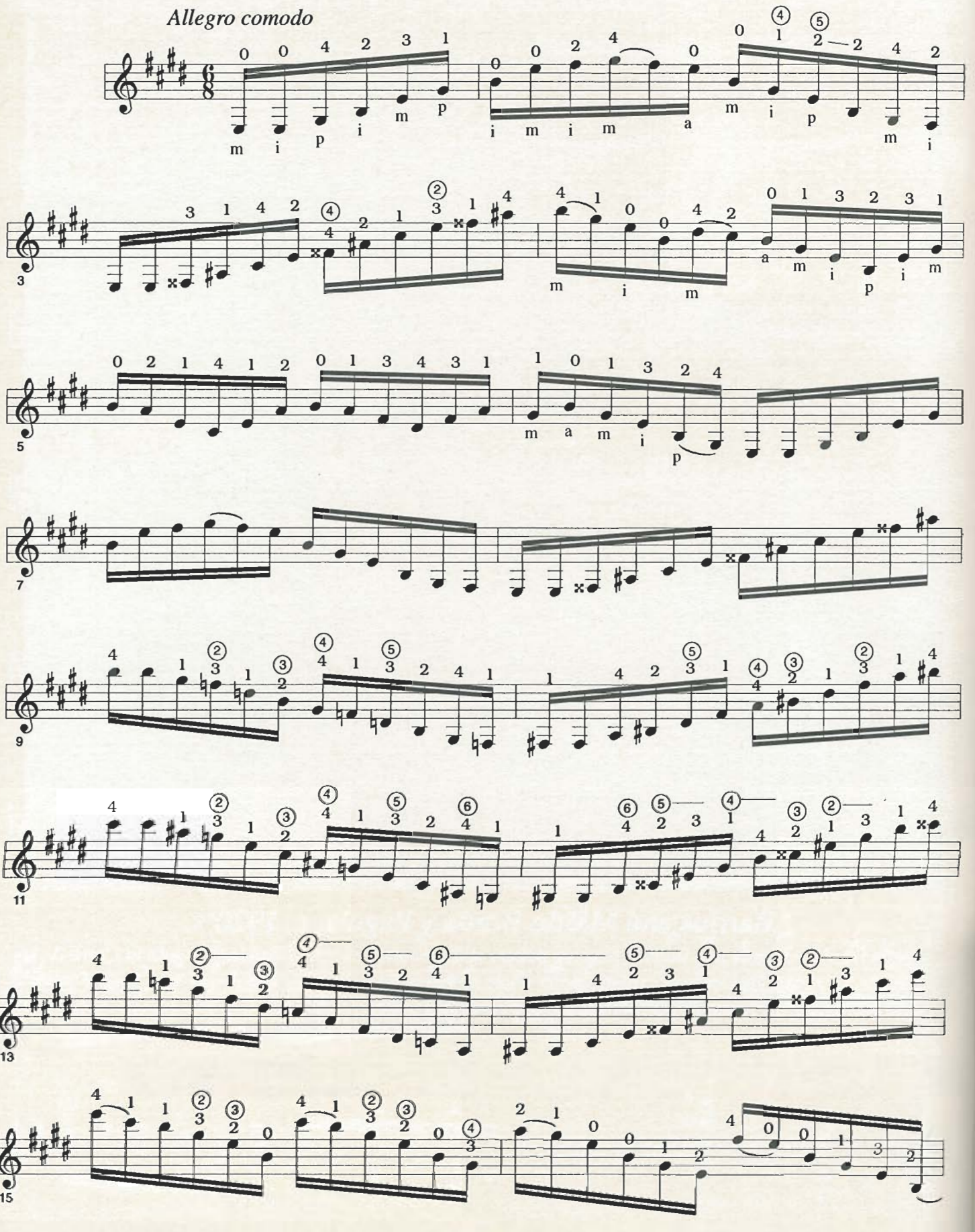
Barrios and Martín Borda y Pagola, c. 1920's.

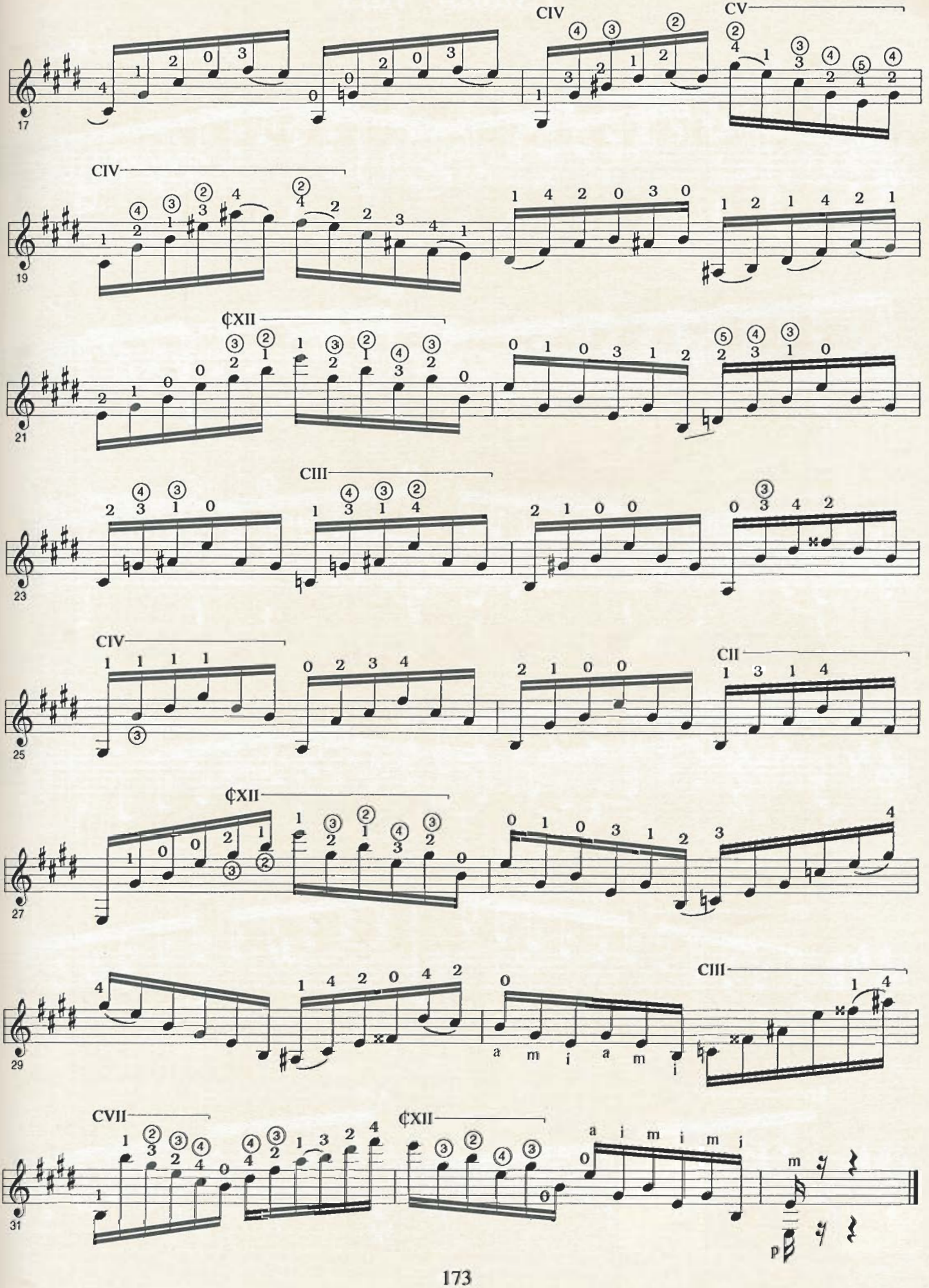
Martín Borda y Pagola and Barrios playing guitars at the country ranch of Borda y Pagola in Cerro de las Cuentas, Uruguay. Barrios spent many happy hours at this remote *estancia* and it was here that he wrote a good number of the manuscripts in the Borda y Pagola collection.

Estudio para Ambas Manos

Agustín Barrios Mangoré

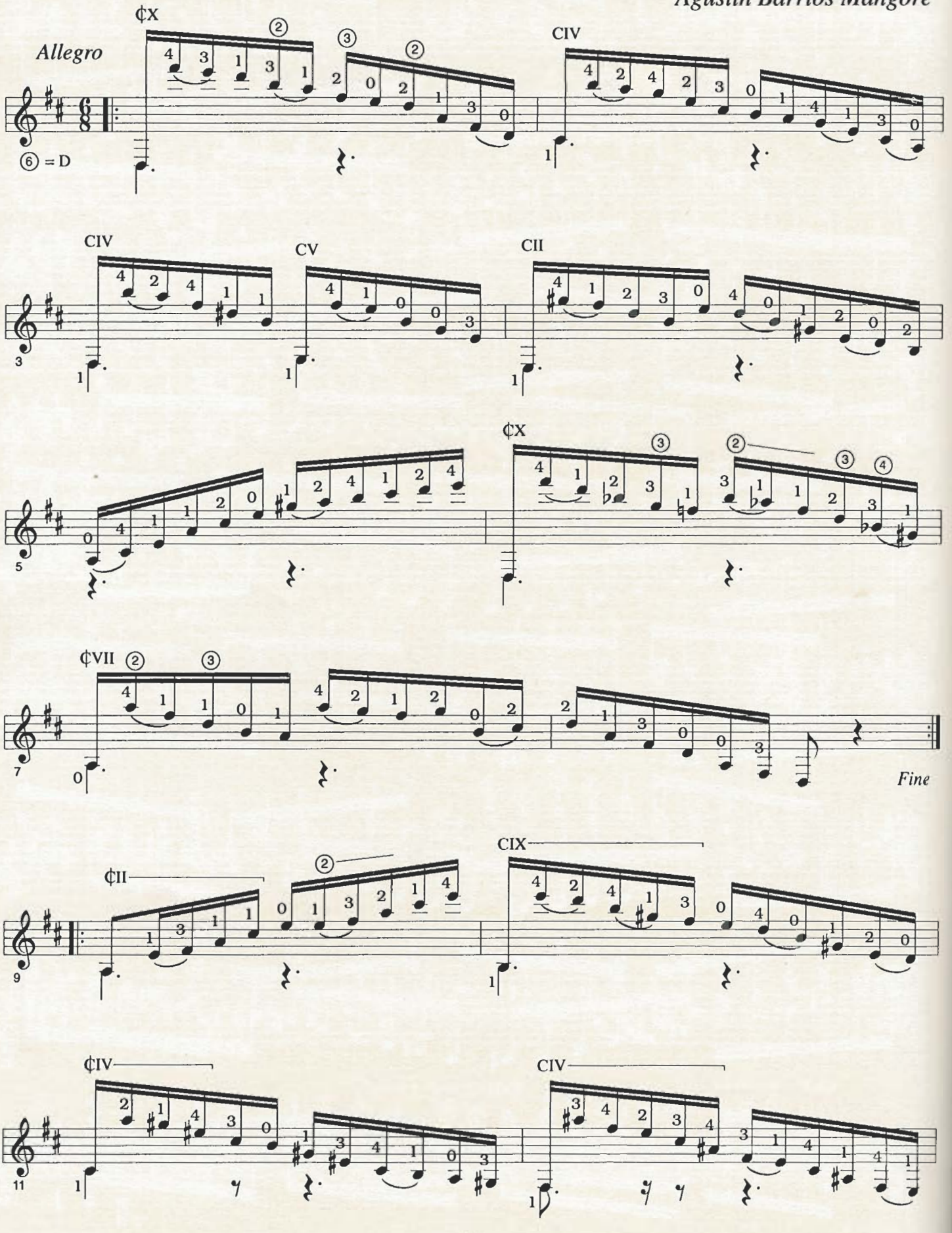
Allegro comodo

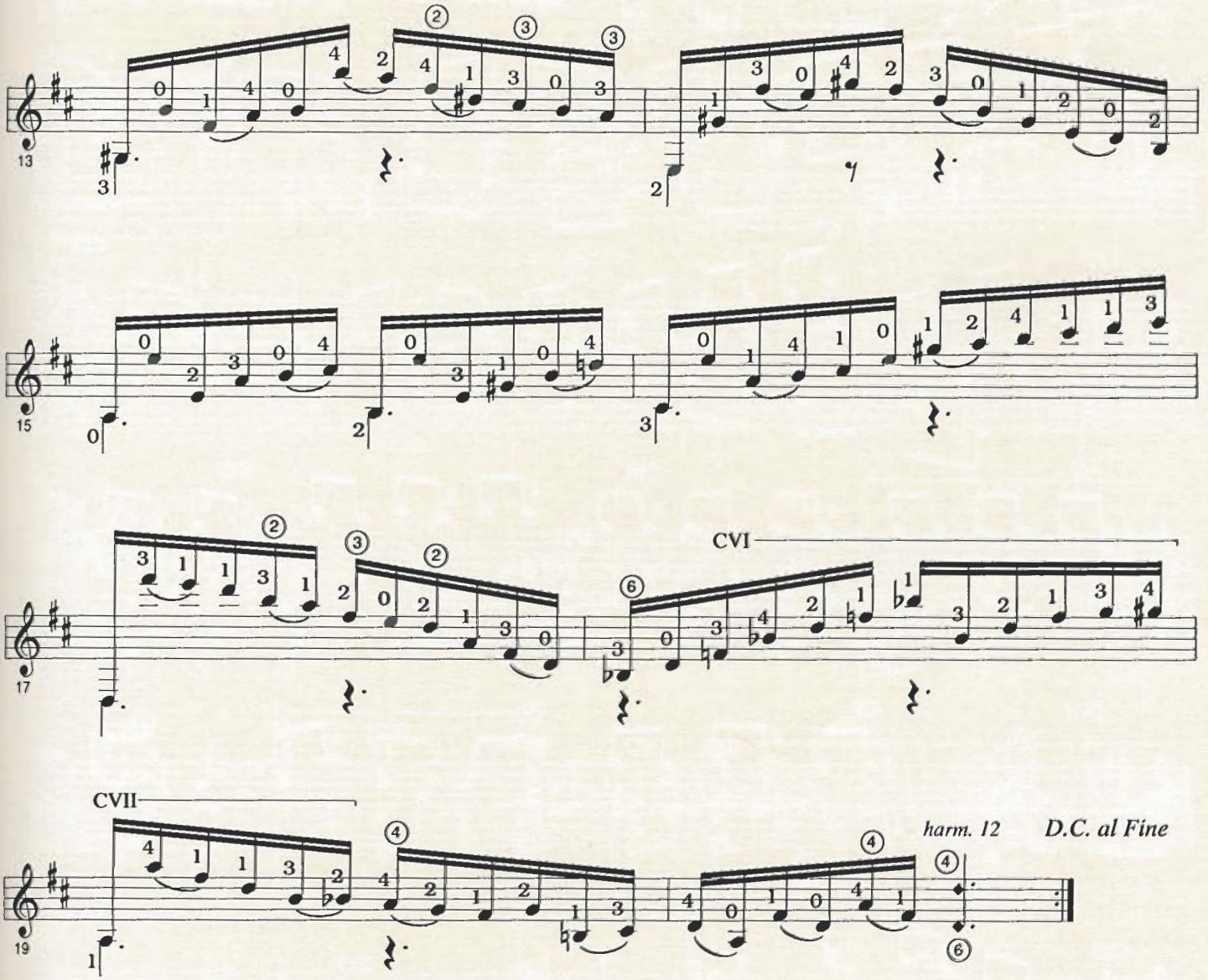



17
CIV
CV
19
CIV
21
¢XII
23
CIII
25
CIV
CII
27
¢XII
29
CIII
31
CVII
¢XII
a m i a m i
a i m i m i
m
p

Estudio Vals

Agustín Barrios Mangoré



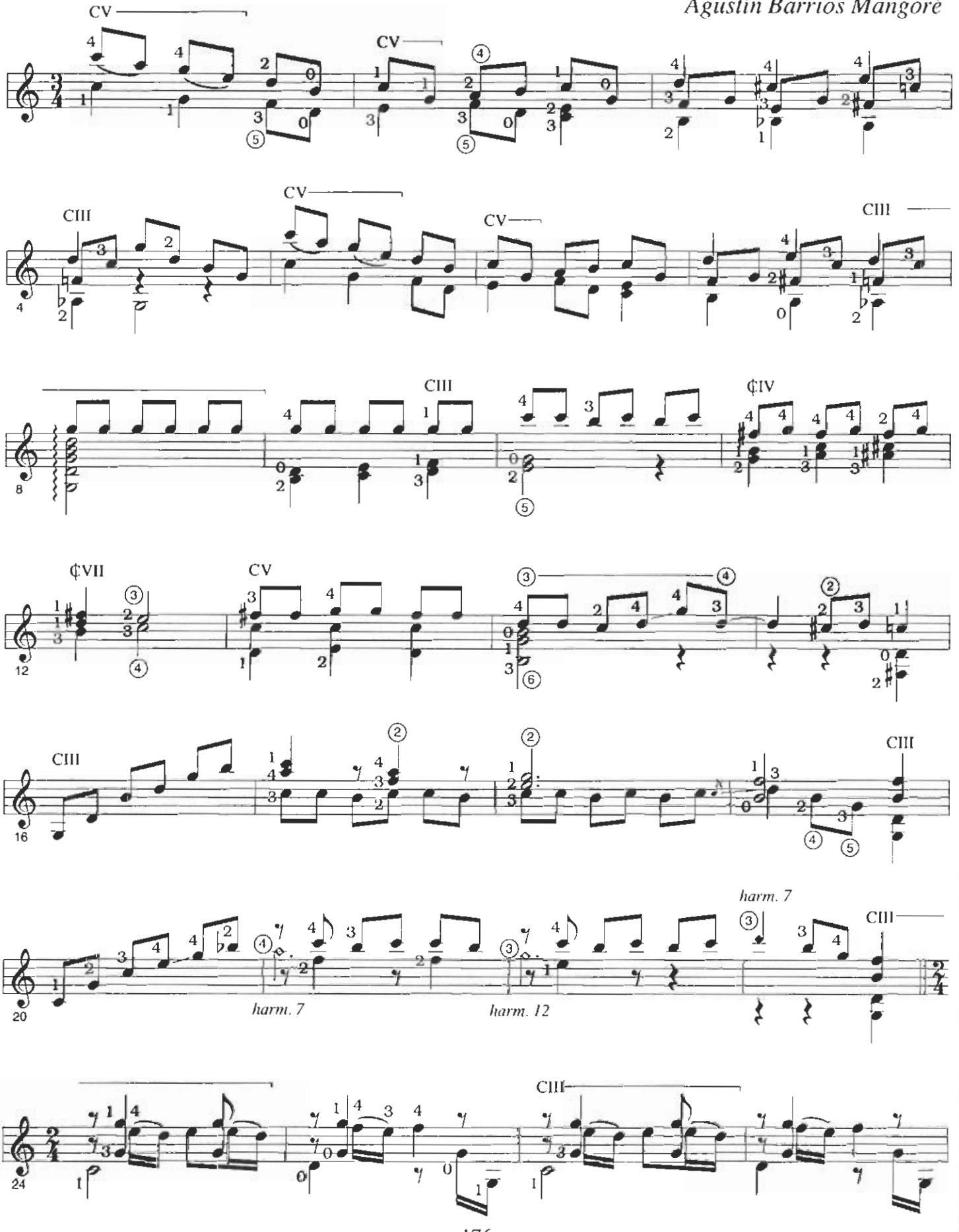

13
15
17
CVI
CVII
19
harm. 12
D.C. al Fine

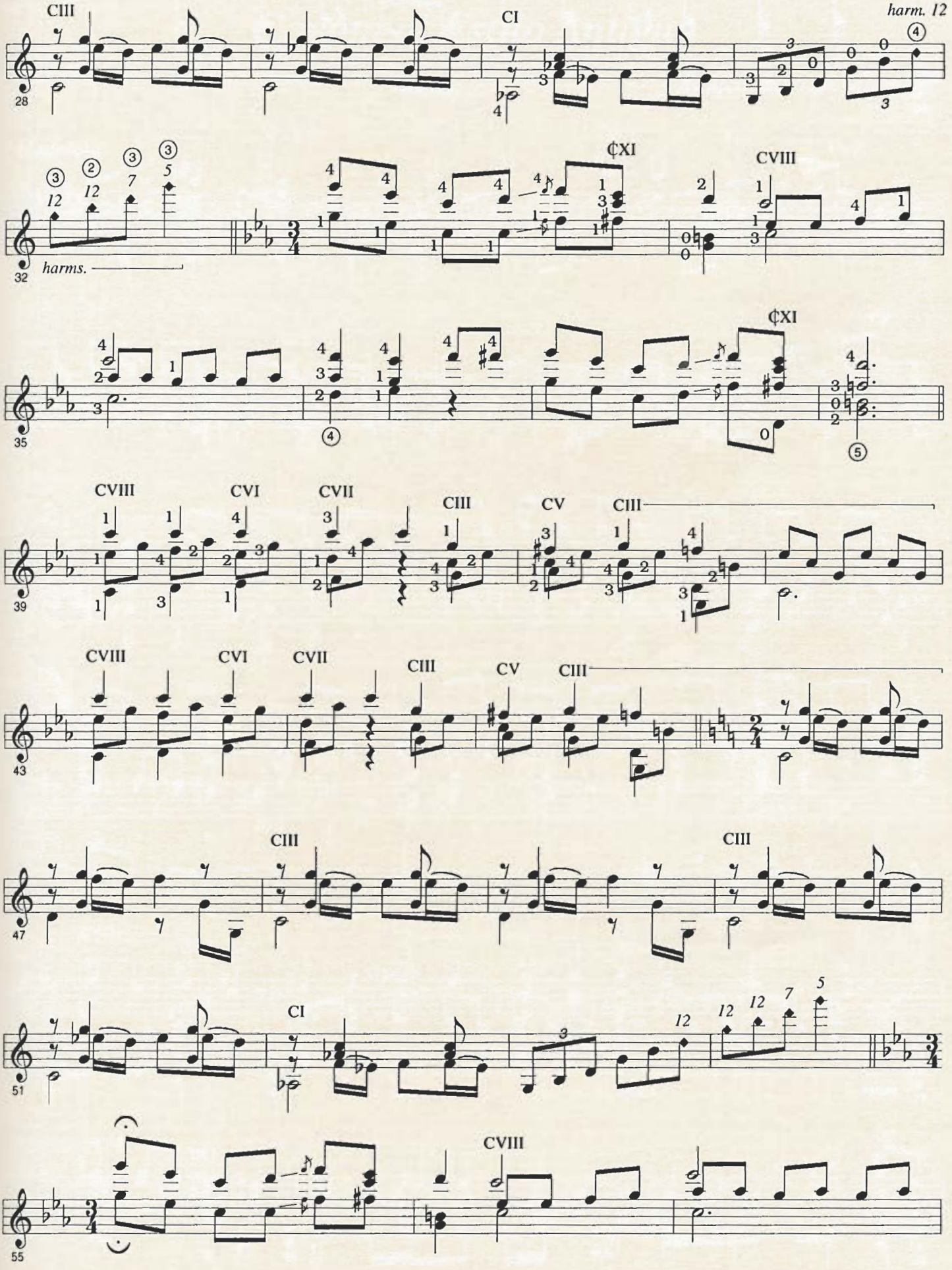
Fabiniana

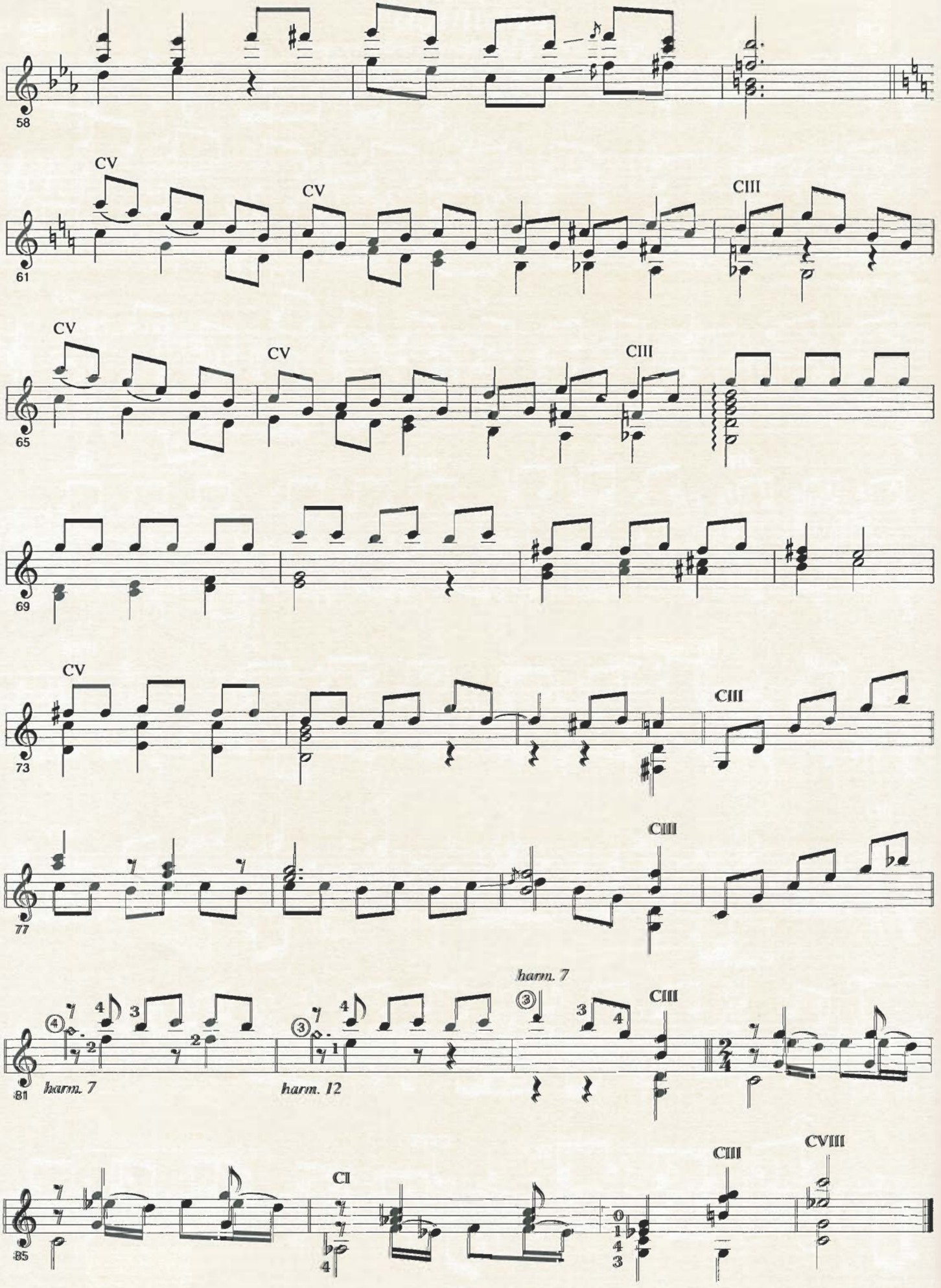
(Improvisation remembering Eduardo Fabini,
Cerro de las Cuentas, Uruguay, 1924)

Allegretto

Agustín Barrios Mangoré

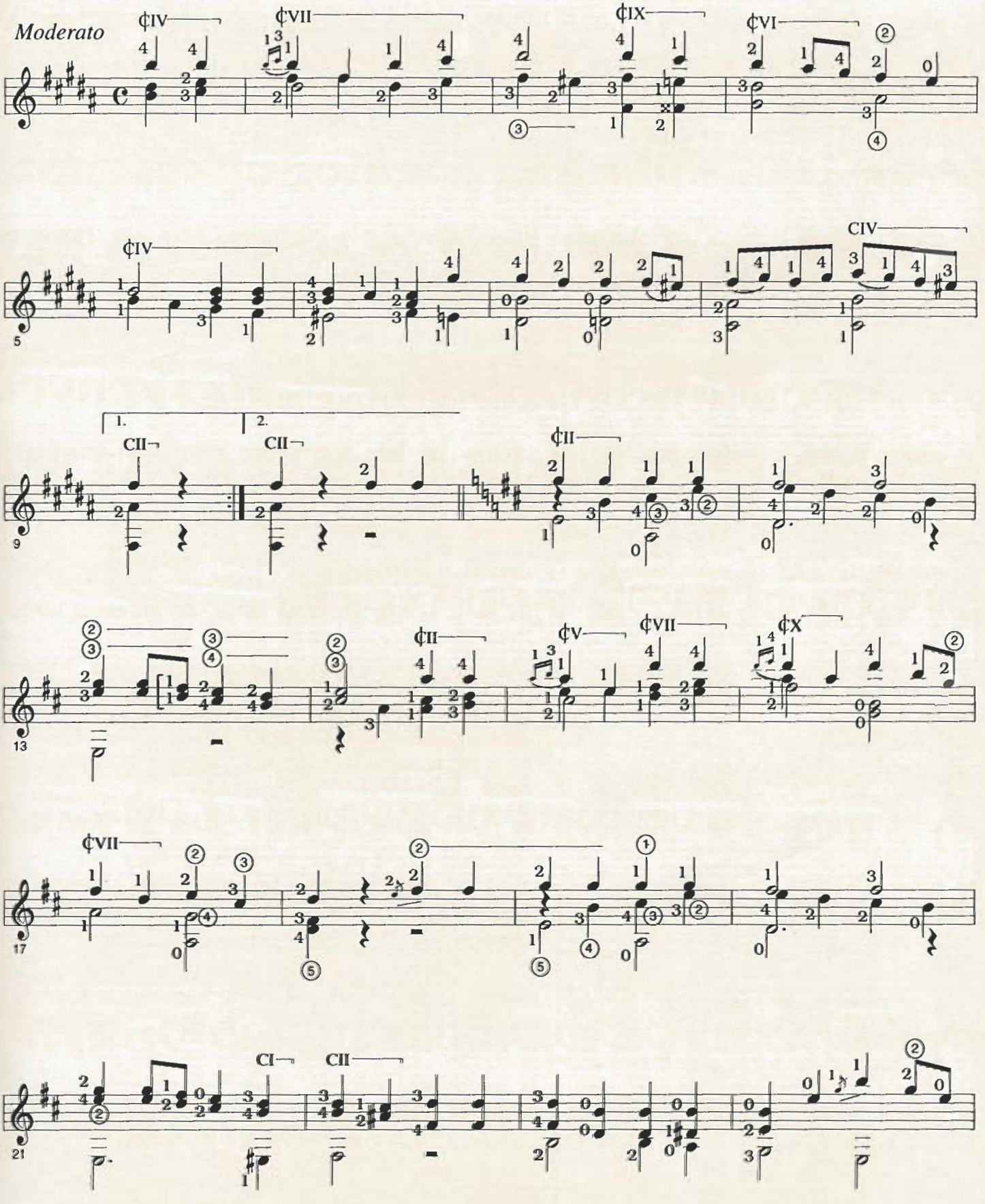


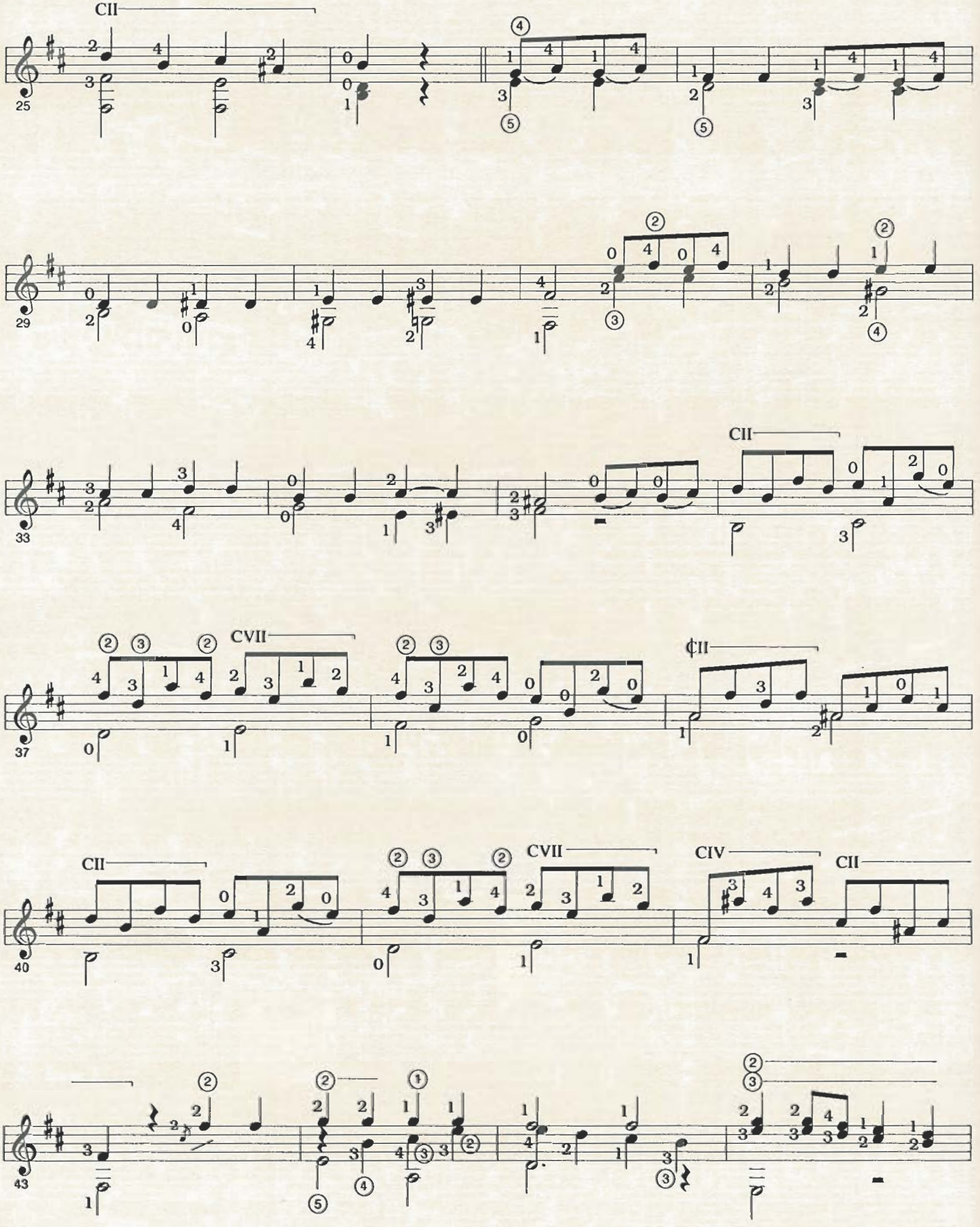

CIII
CI
harm. 12
28
harms.
32
¢XI
CVIII
35
39
CVI
CVII
CV
43
47
51
55

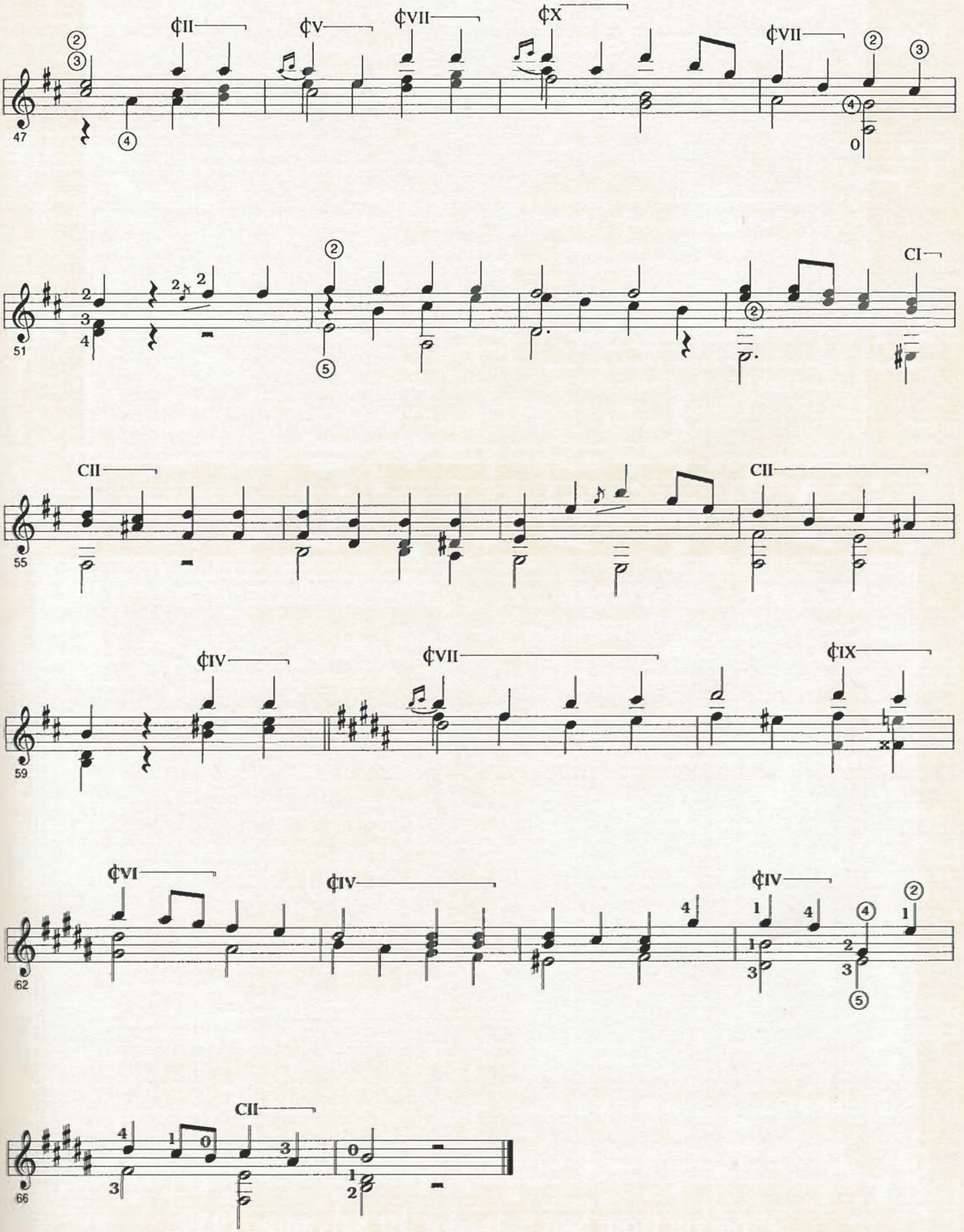

58
CV
CV
CIII
61
CV
CV
CIII
65
69
CV
CIII
73
CIII
77
harm. 7
CIII
harm. 7
harm. 12
81
CIII
CVIII
CI
85

Gavota al Estilo Antiguo

Agustín Barrios Mangoré




CII
25
29
33
CII
37
CVII
¢II
40
CII
CVII
CIV
CII
43


¢II
¢V
¢VII
¢X
¢VII
CI
CII
CII
¢IV
¢VII
¢IX
¢VI
¢IV
¢IV
CII
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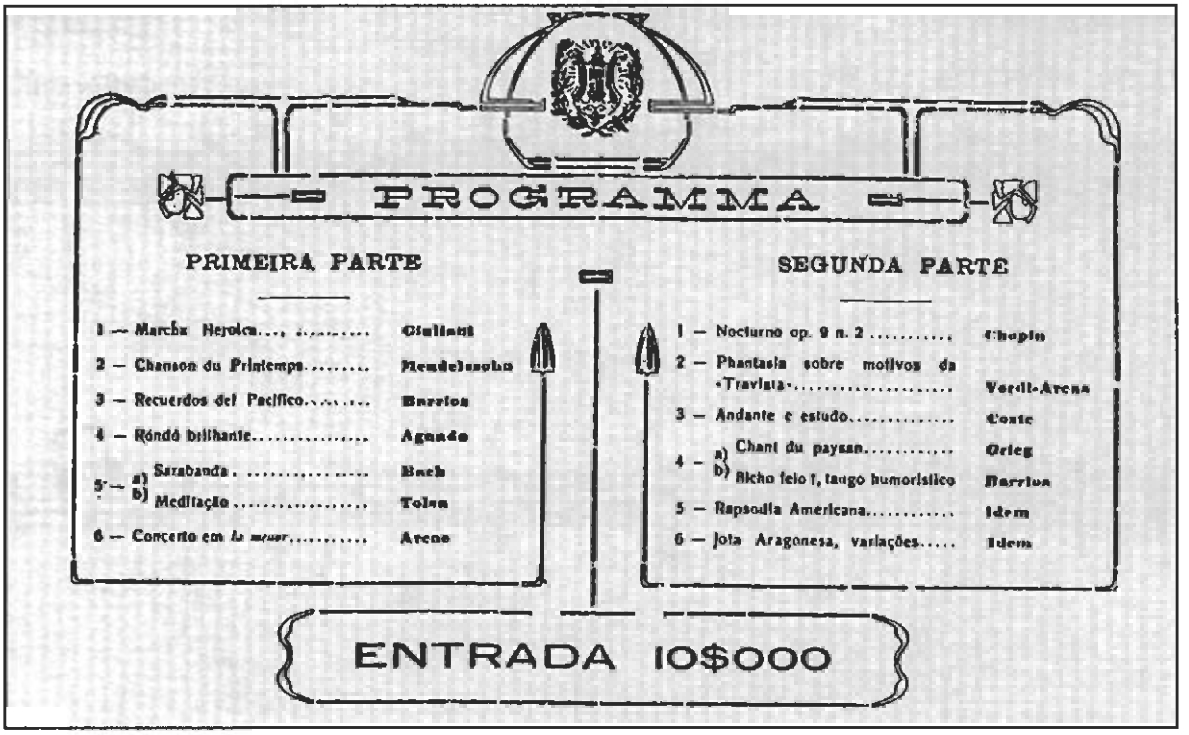
59
62
66



PROGRAMMA

PRIMEIRA PARTE

1 —	Marcha Heroica	Giuliani
2 —	Chanson du Printemps	Mendelssohn
3 —	Recuerdos del Pacifico	Barrios
4 —	Rondó brilhante	Agnado
5 —	a) Sarabanda b) Meditação	Bach Tolsa
6 —	Concerto em *la mineur*	Arcas

SEGUNDA PARTE

1 —	Nocturno op. 9 n. 2	Chopin
2 —	Phantasia sobre motivos da «Traviata»	Verdi-Arcas
3 —	Andante e estudo	Conte
4 —	a) Chant du paysan b) Bicho feio !, tango humoristico	Grieg Barrios
5 —	Rapsodia Americana	Idem
6 —	Jota Aragonesa, variações	Idem

ENTRADA 10$000

Program from Rio de Janeiro, 1916.

TEATRO NACIONAL

Teléfono 1-7-2 — Por y Para Beneficencia.

MARTES 25 DE JULIO DE 1939

PROGRAMA ESPECIAL DE DEBUT A LAS 9.15 P. M.

PRIMER

RECITAL DE GUITARRA

DEL GENIAL VIRTUOSO COMPOSITOR PARAGUAYO

» NITSUGA MANGORÉ «

Ciudad de San Salvador, - C. A.

PROGRAMA

I

La Catedral	a) Preludio b) Andante religioso c) Allegro	Mangoré
Danza mora		Tárrega
Polo y Soleá (aires andaluces)		Parga

II

Minueto	Haendel
Claro de luna (Adagio de la sonata XIV)	Beethoven
Allemande et Courante	Bach
Preludio No. 4	Chopin
Nocturno Op. 9, No. 2	Chopin

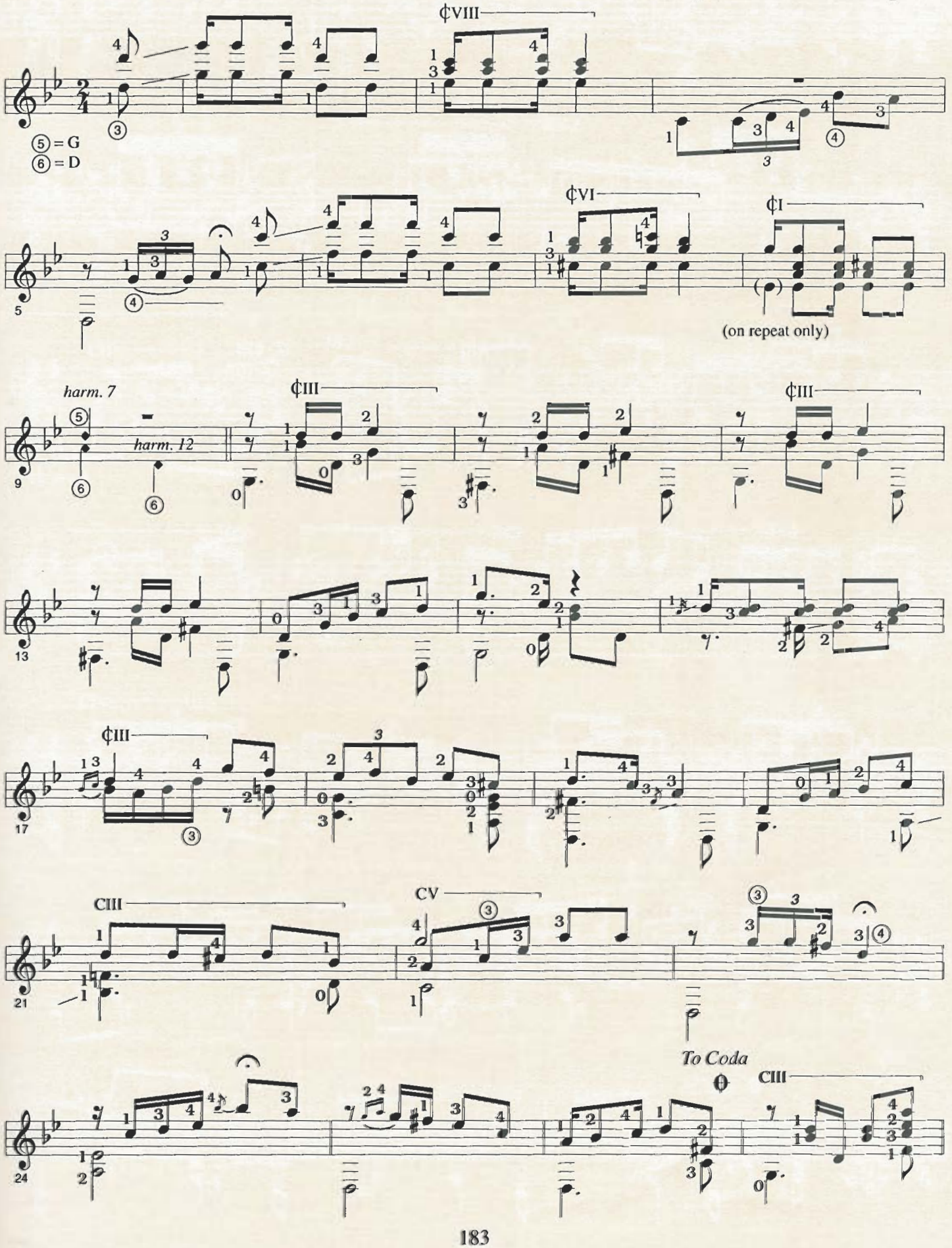
III

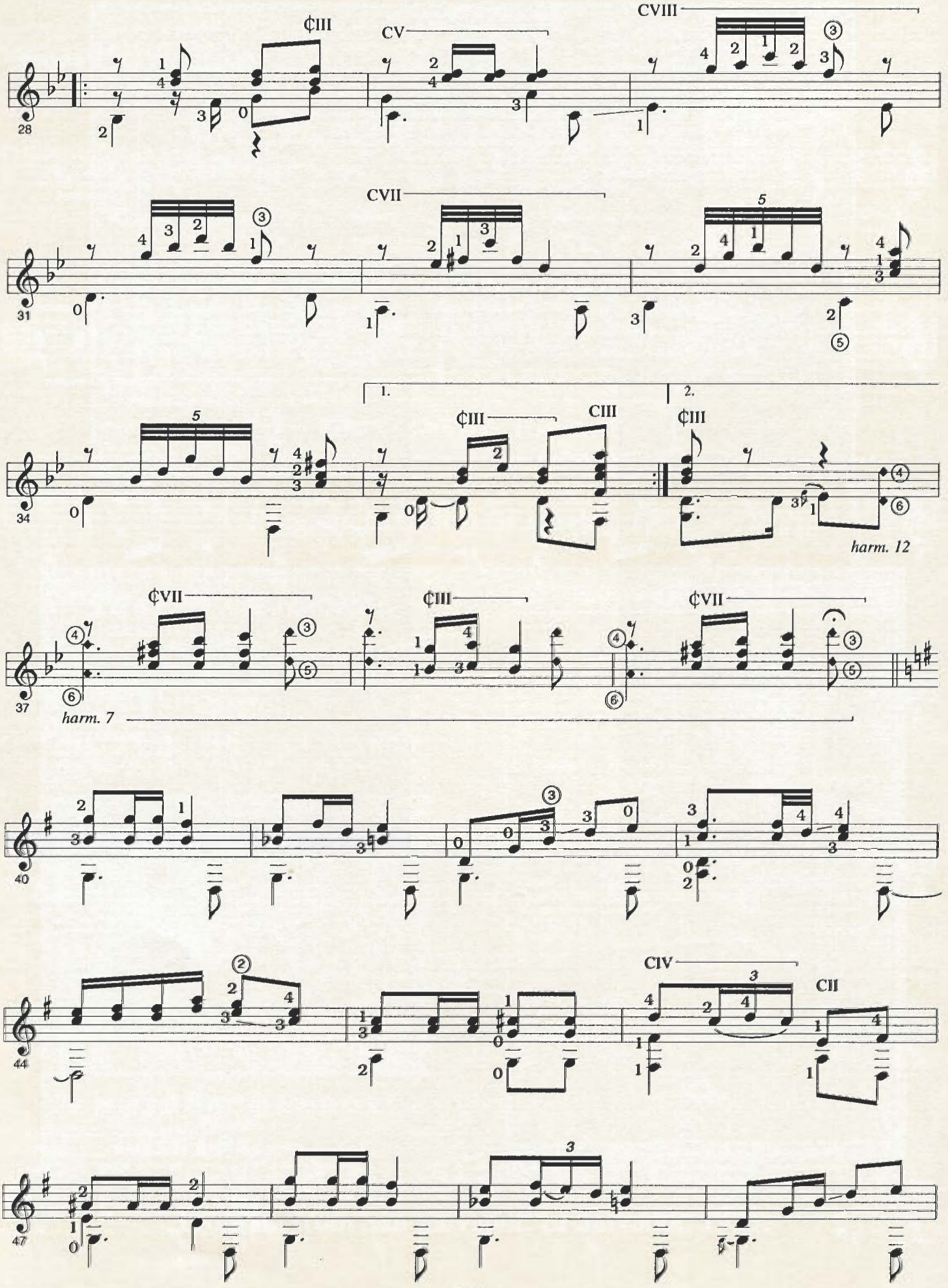
Fandanguillo	Turina
Andaluza (Danza No. 5)	Granados
Contemplación	Mangoré
Invocación a la luna (De la suite aborigen)	Mangoré

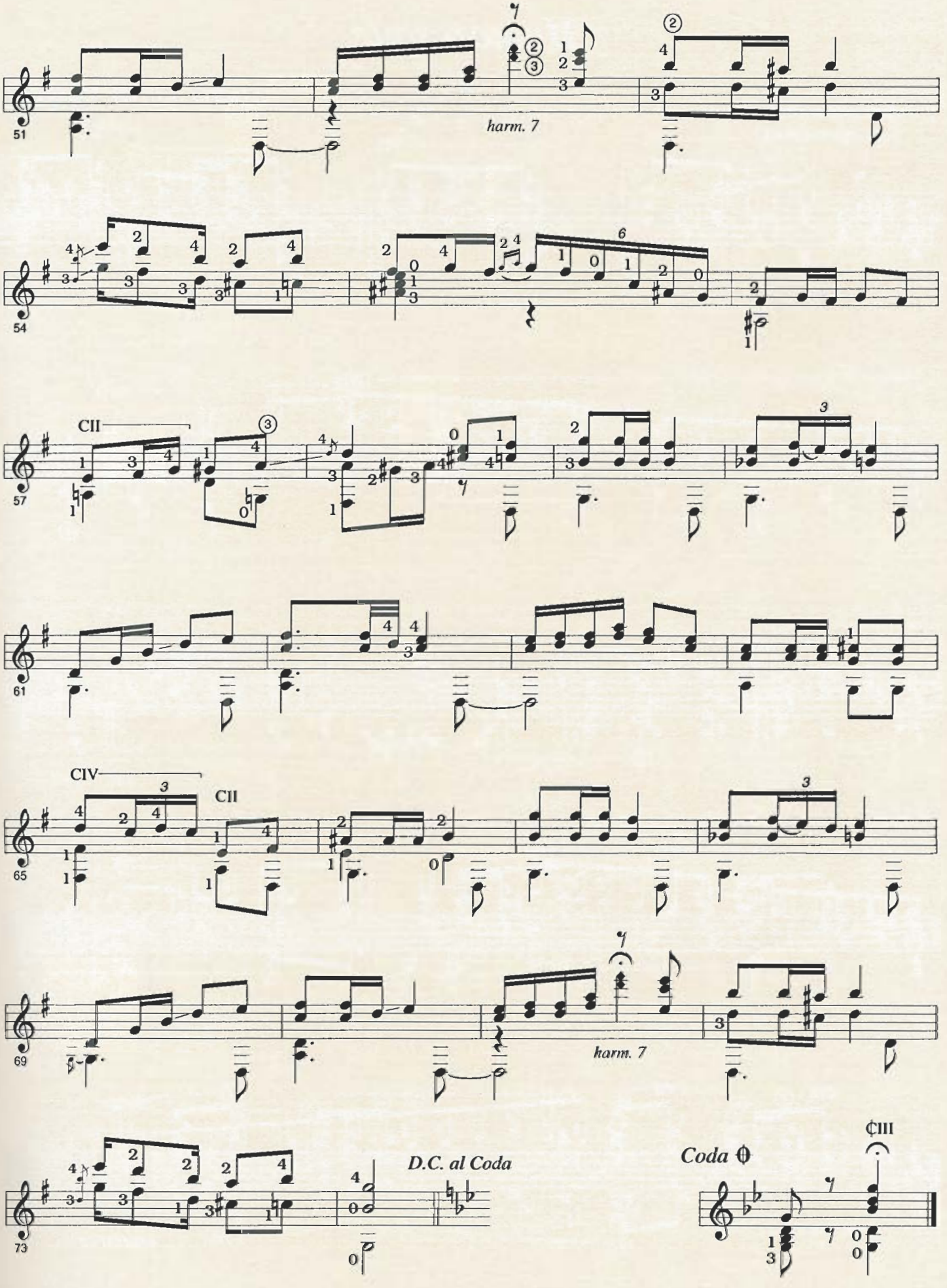
Program from San Salvador, El Salvador, 1939.

Habanera

Agustín Barrios Mangoré



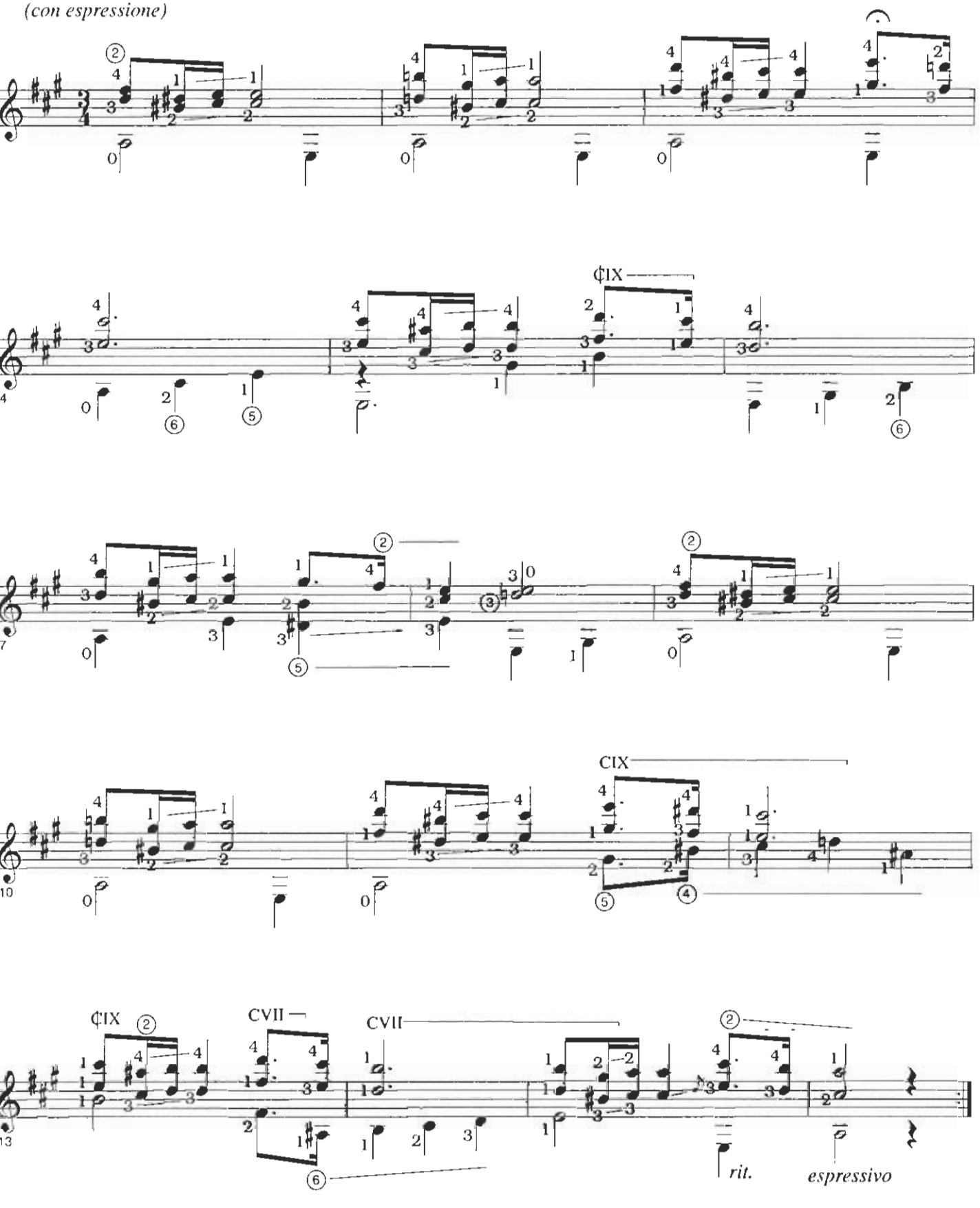

¢III
CV
CVIII
28
CVII
5
31
1.
2.
5
¢III
CIII
¢III
34
harm. 12
¢VII
¢III
¢VII
37
harm. 7
40
CIV
CII
44
3
47

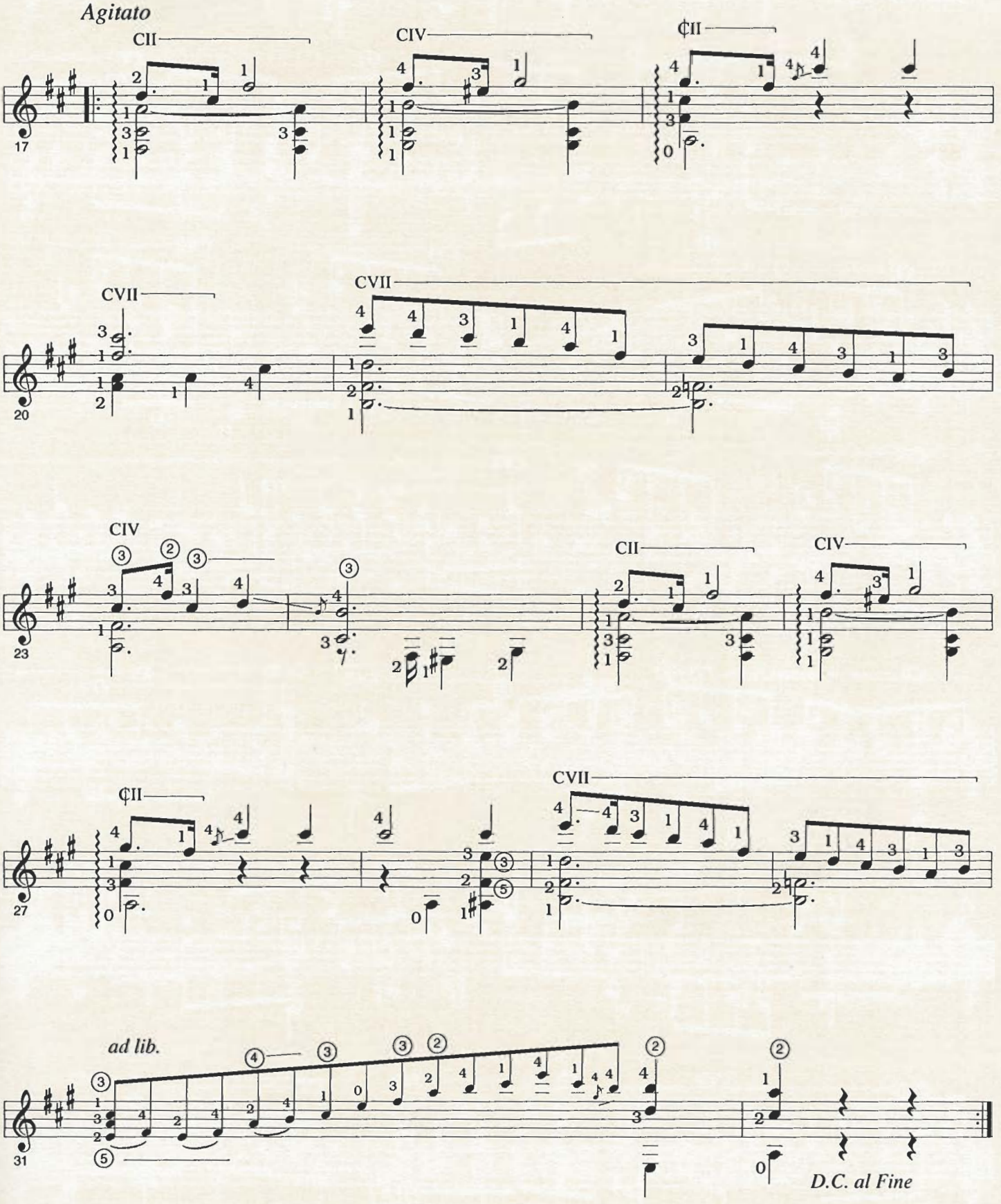

51
harm. 7
54
CII
57
61
CIV
CII
65
69
harm. 7
73
D.C. al Coda
Coda
¢III

Humoresque

Agustín Barrios Mangoré

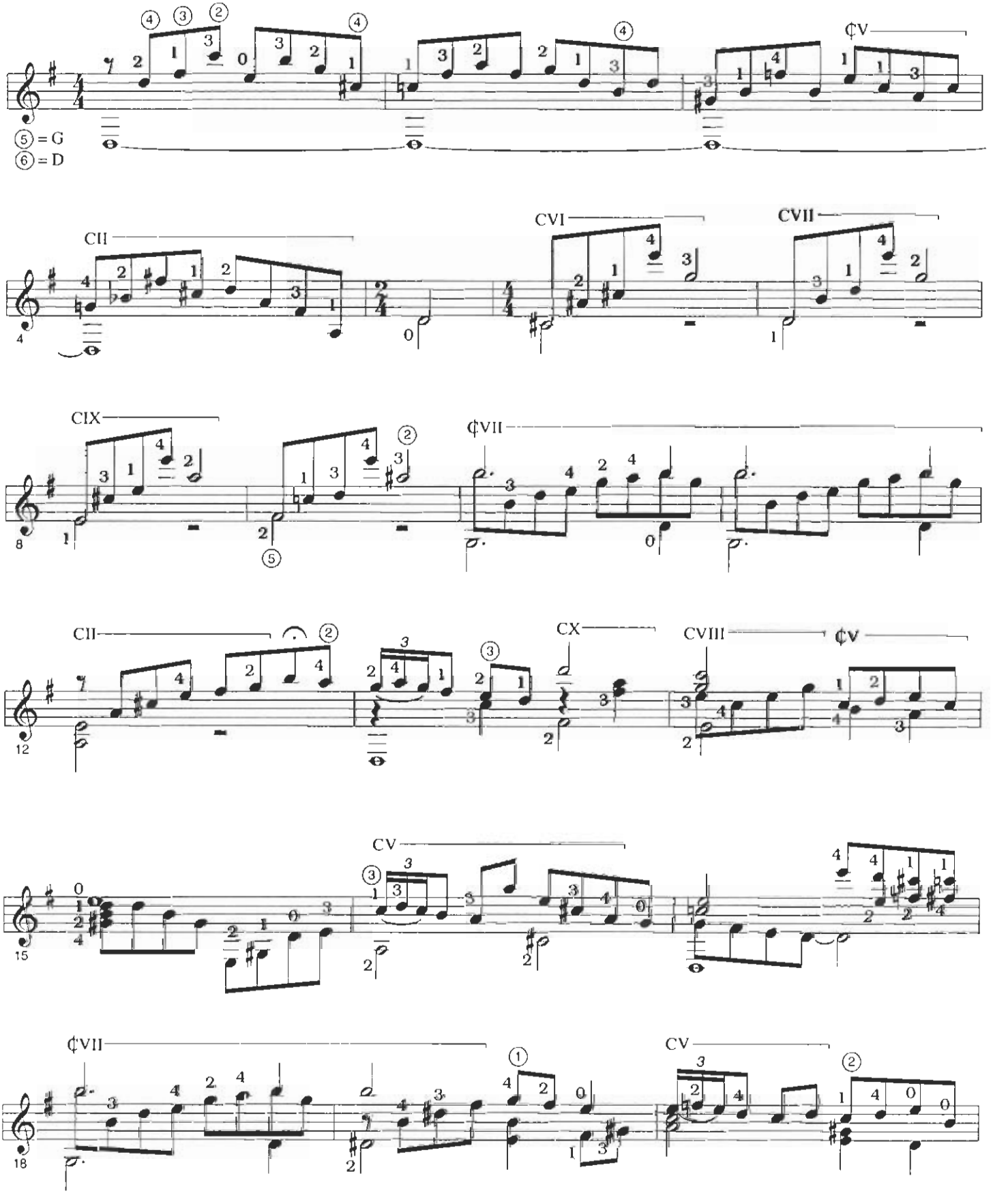
Andante mosso
(con espressione)

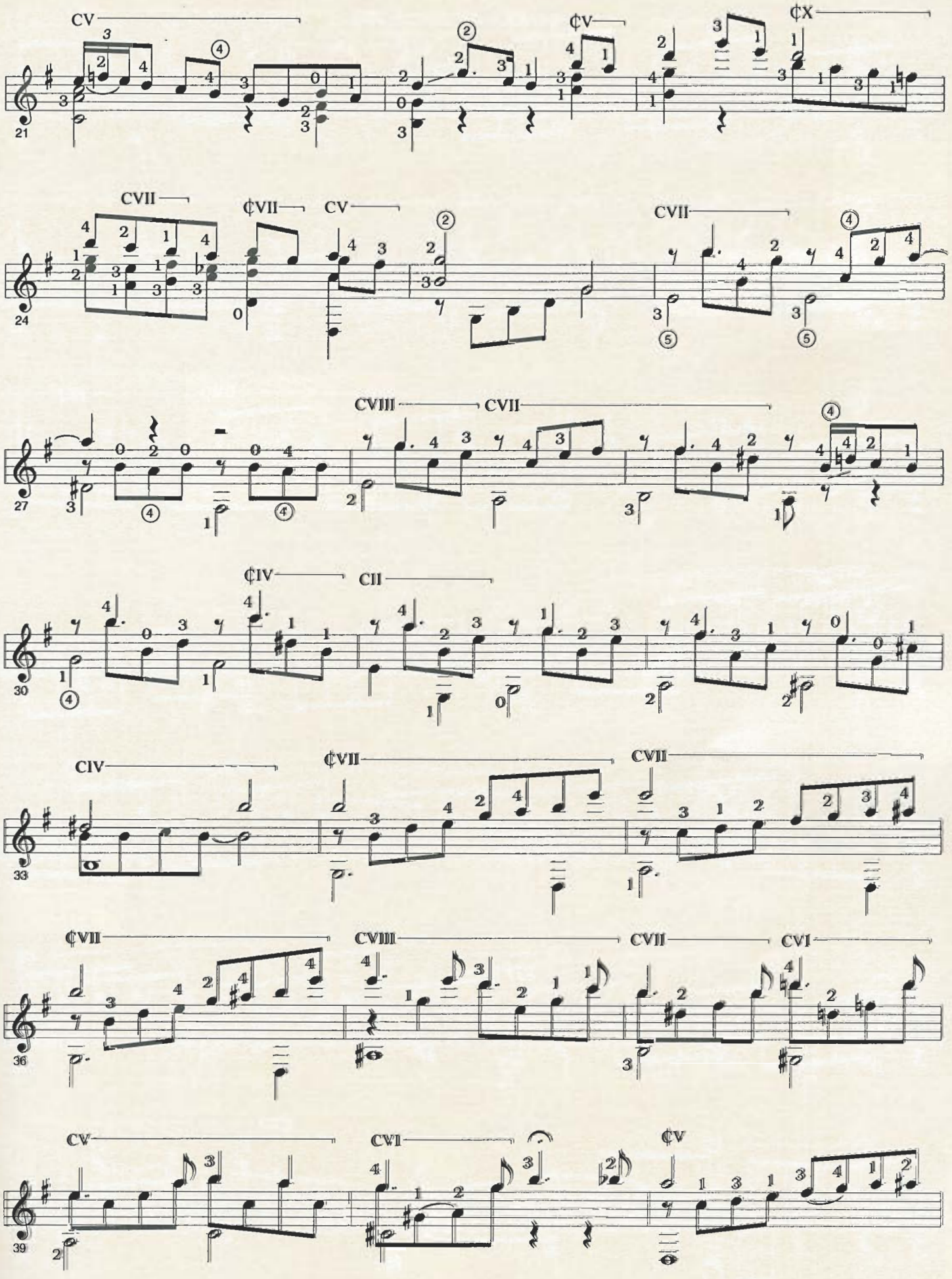


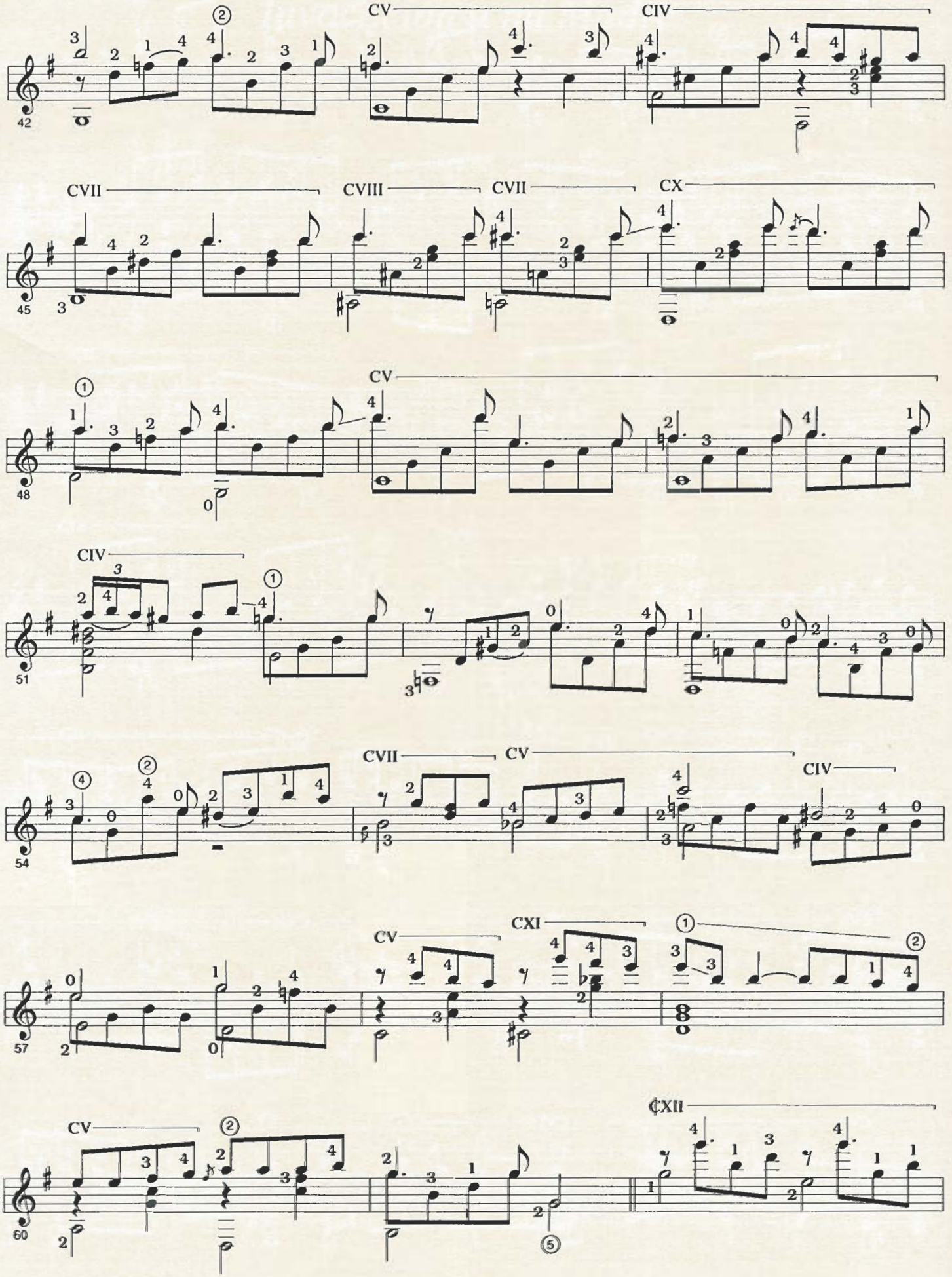

Agitato
CII
CIV
¢II
17
CVII
CVII
20
CIV
CII
CIV
23
¢II
CVII
27
ad lib.
31
D.C. al Fine

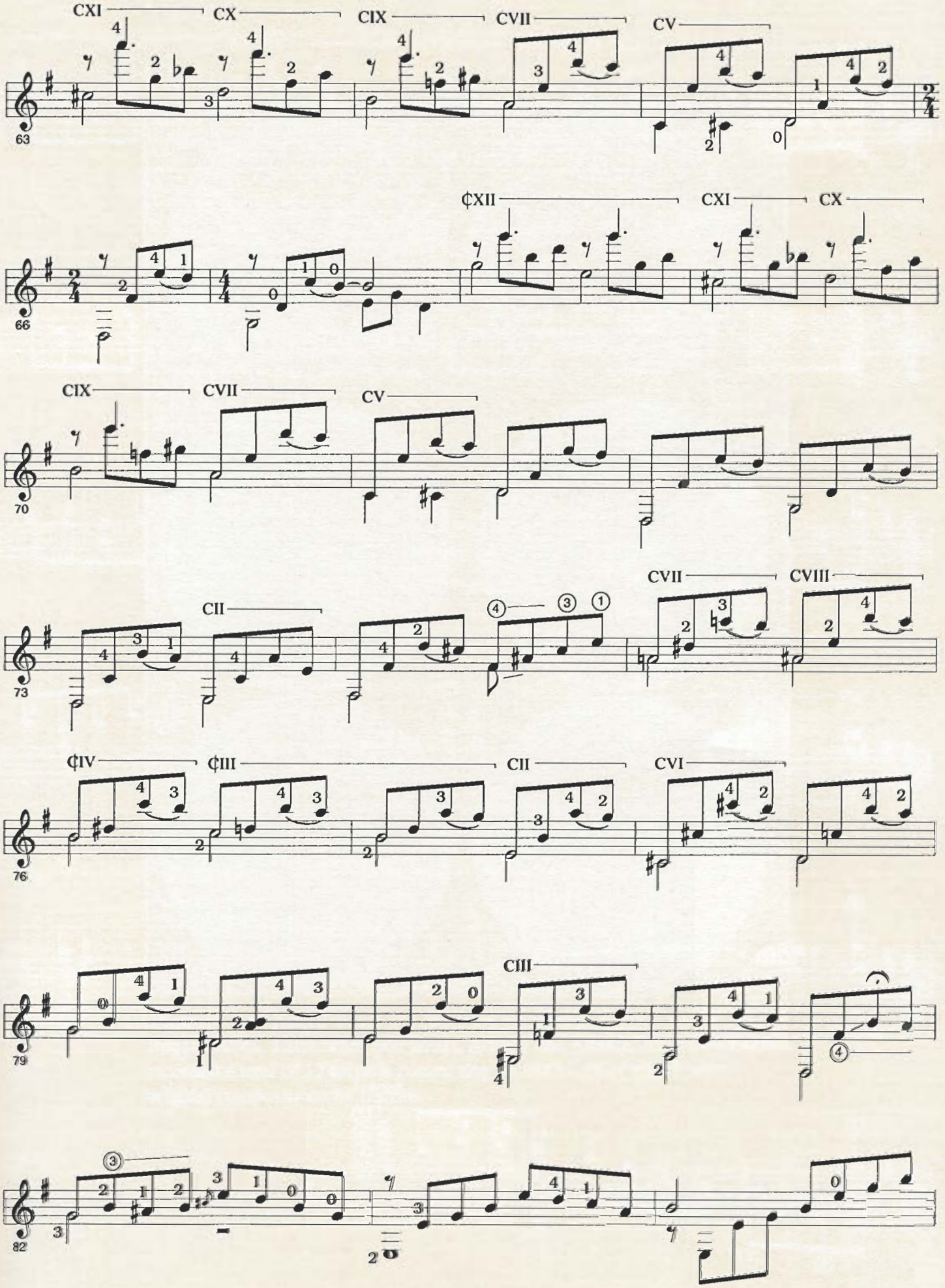
Invocación a mi Madre

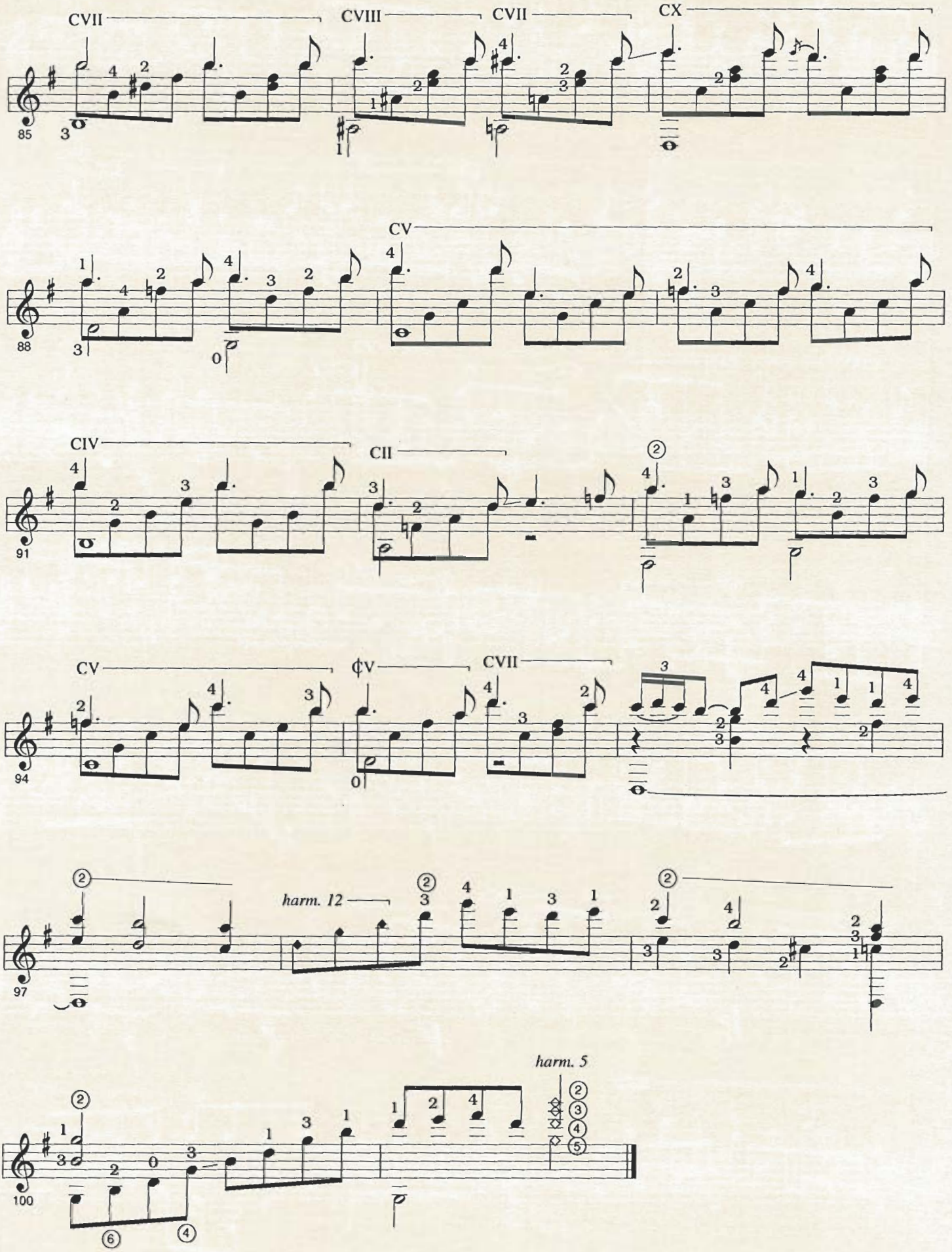
Agustín Barrios Mangoré

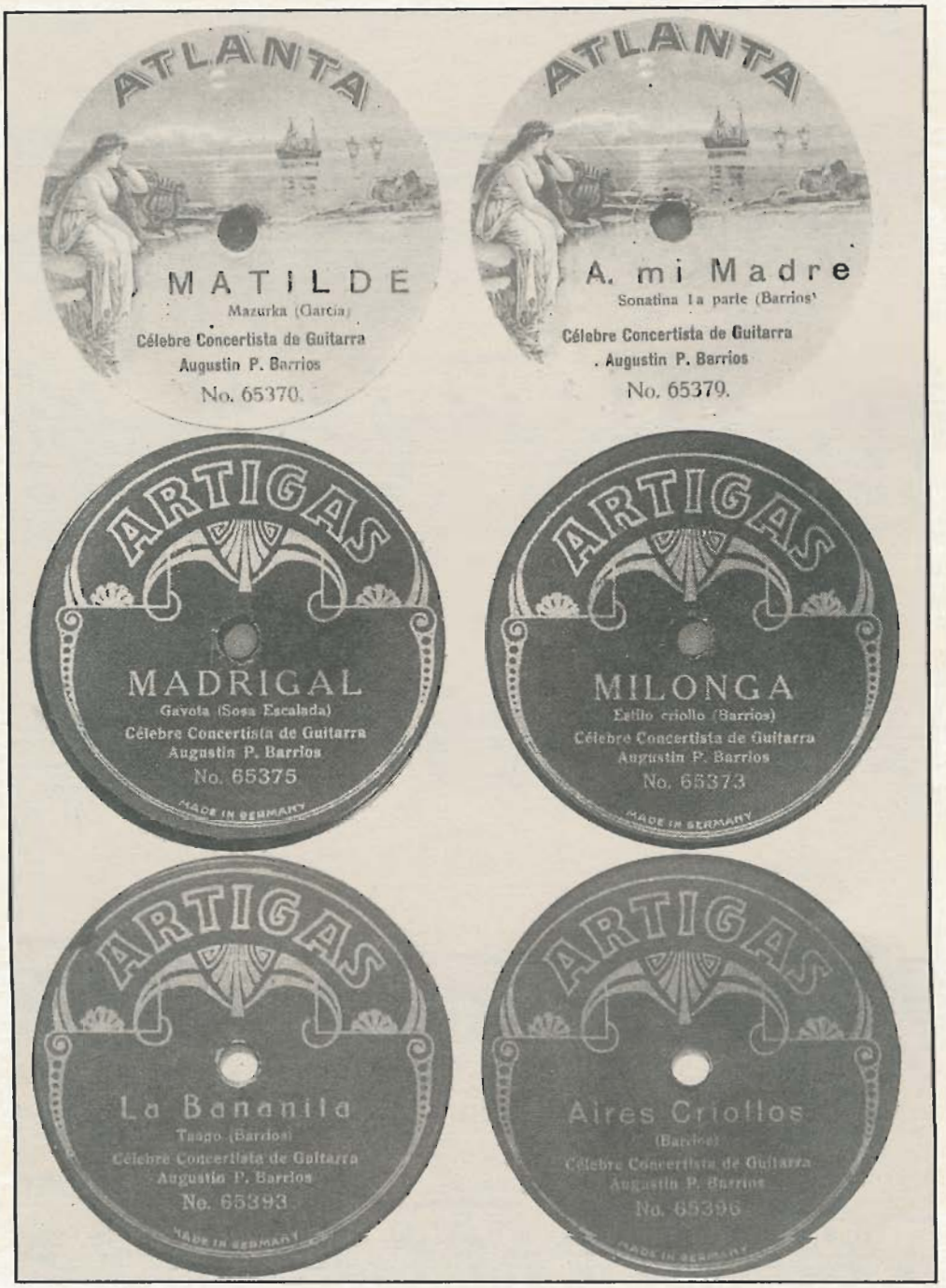



CV
¢V
¢X
21
CVII
¢VII
CV
CVII
24
CVIII
CVII
27
¢IV
CII
30
CIV
¢VII
CVIII
33
¢VII
CVIII
CVII
CVI
36
CV
CVI
¢V
39


42
CV
CIV
45
CVII
CVIII
CVII
CX
48
CV
51
CIV
54
CVII
CV
CIV
57
CV
CXI
60
CV
¢XII


CXI
CX
CIX
CVII
CV
63
¢XII
CXI
CX
66
CIX
CVII
CV
70
CII
CVII
CVIII
73
¢IV
¢III
CII
CVI
76
CIII
79
82

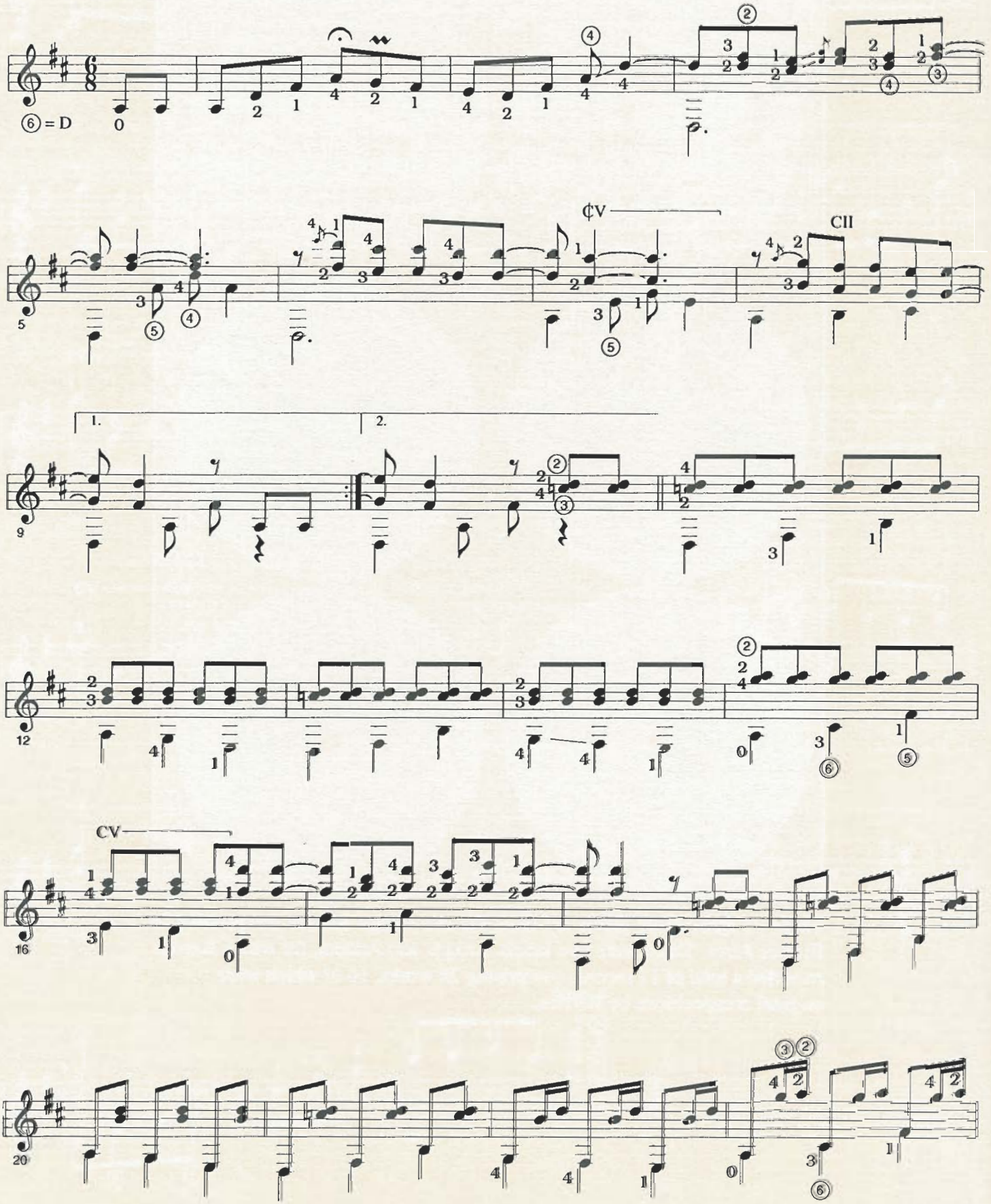

CVII
CVIII
CVII
CX
85
CV
88
CIV
CII
91
CV
♮V
CVII
94
harm. 12
97
harm. 5
100

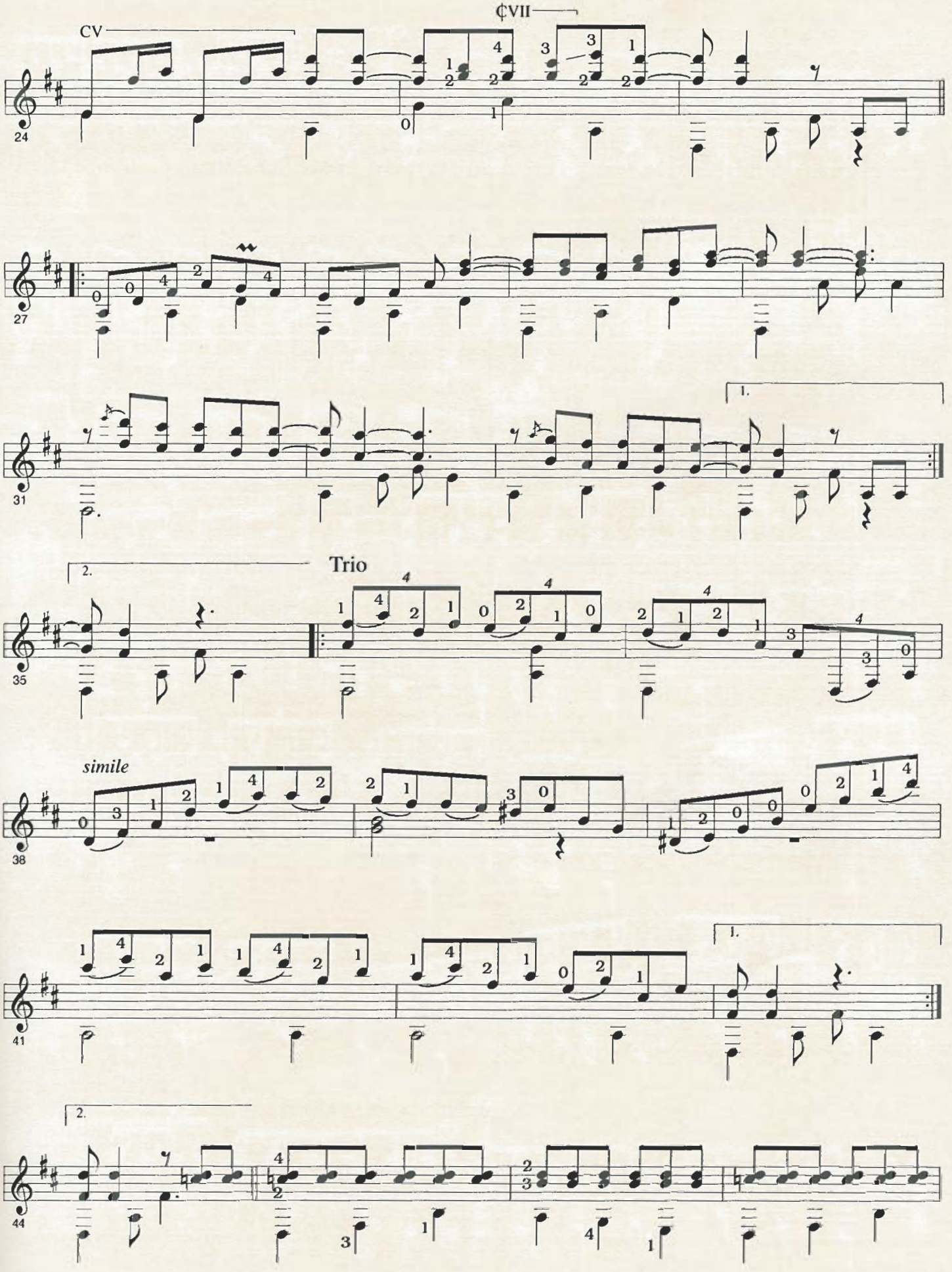


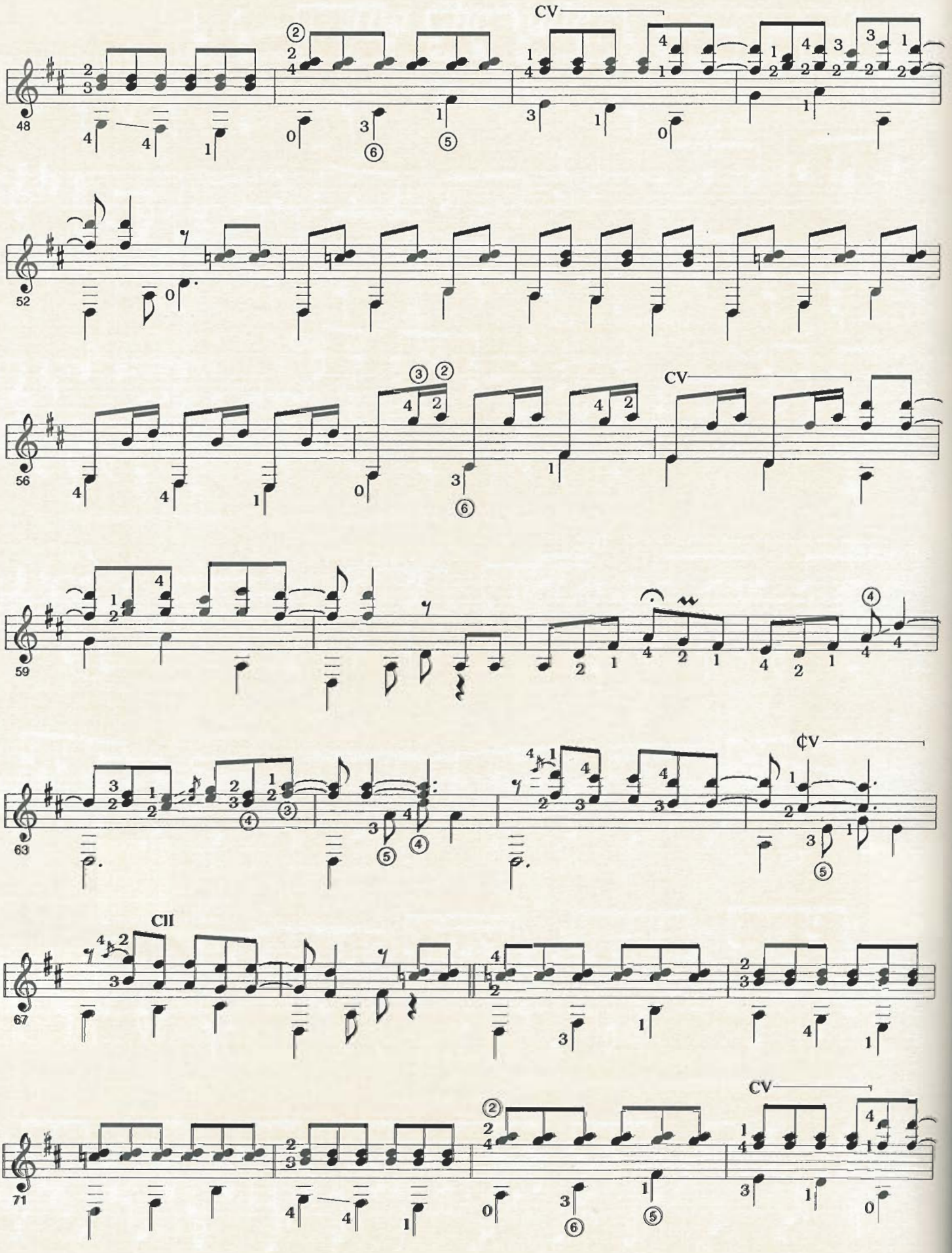
These 78 rpm record labels are from the recordings Barrios did in 1914 in Buenos Aires. There were two labels, Artigas and Atlanta, for which Barrios recorded a total of 17 records comprising 28 works, 16 of which were original compositions by Barrios.

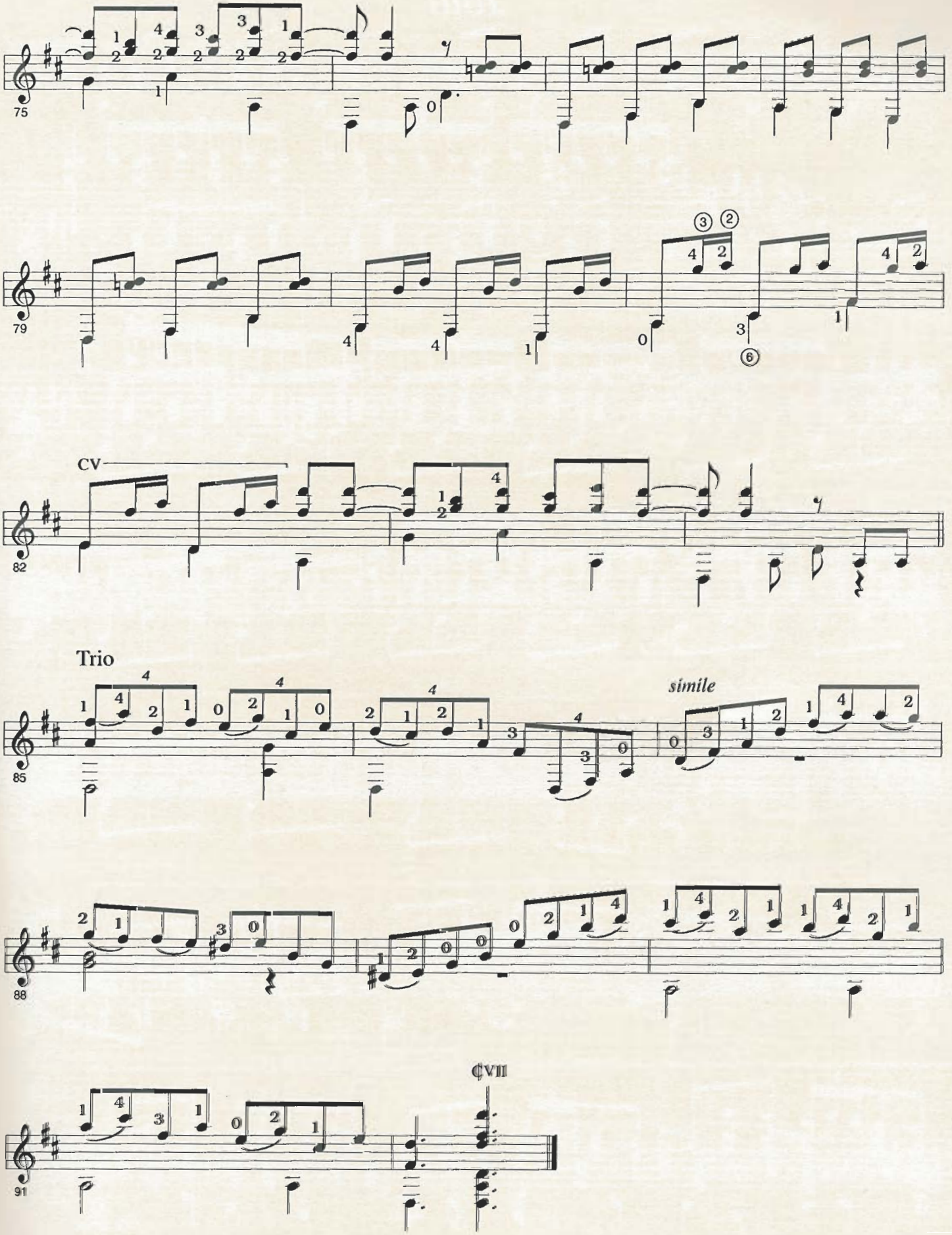
Jha Che Valle

Agustín Barrios Mangoré



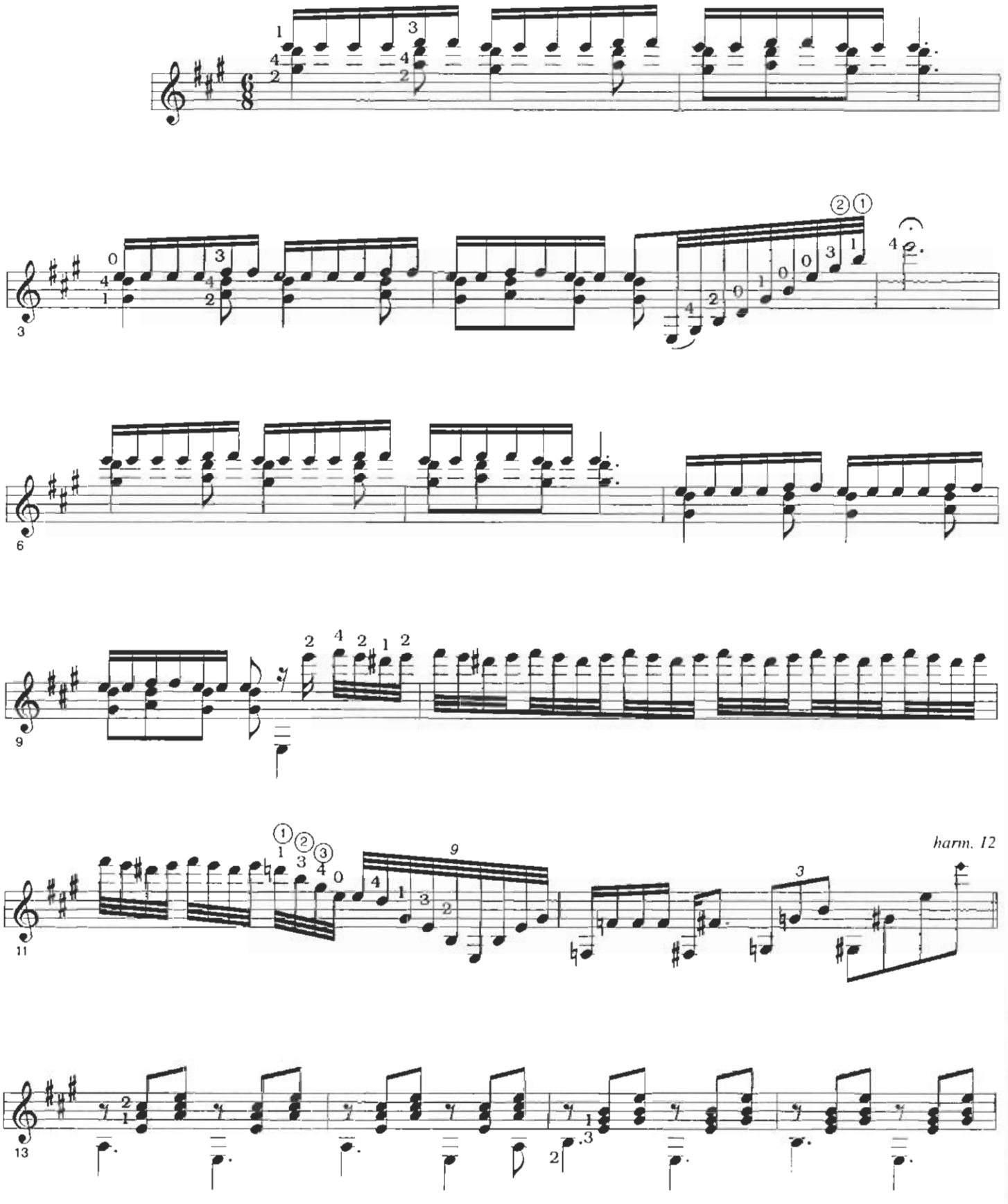

CV
¢VII
24
27
31
1.
2.
Trio
35
simile
38
41
1.
2.
44

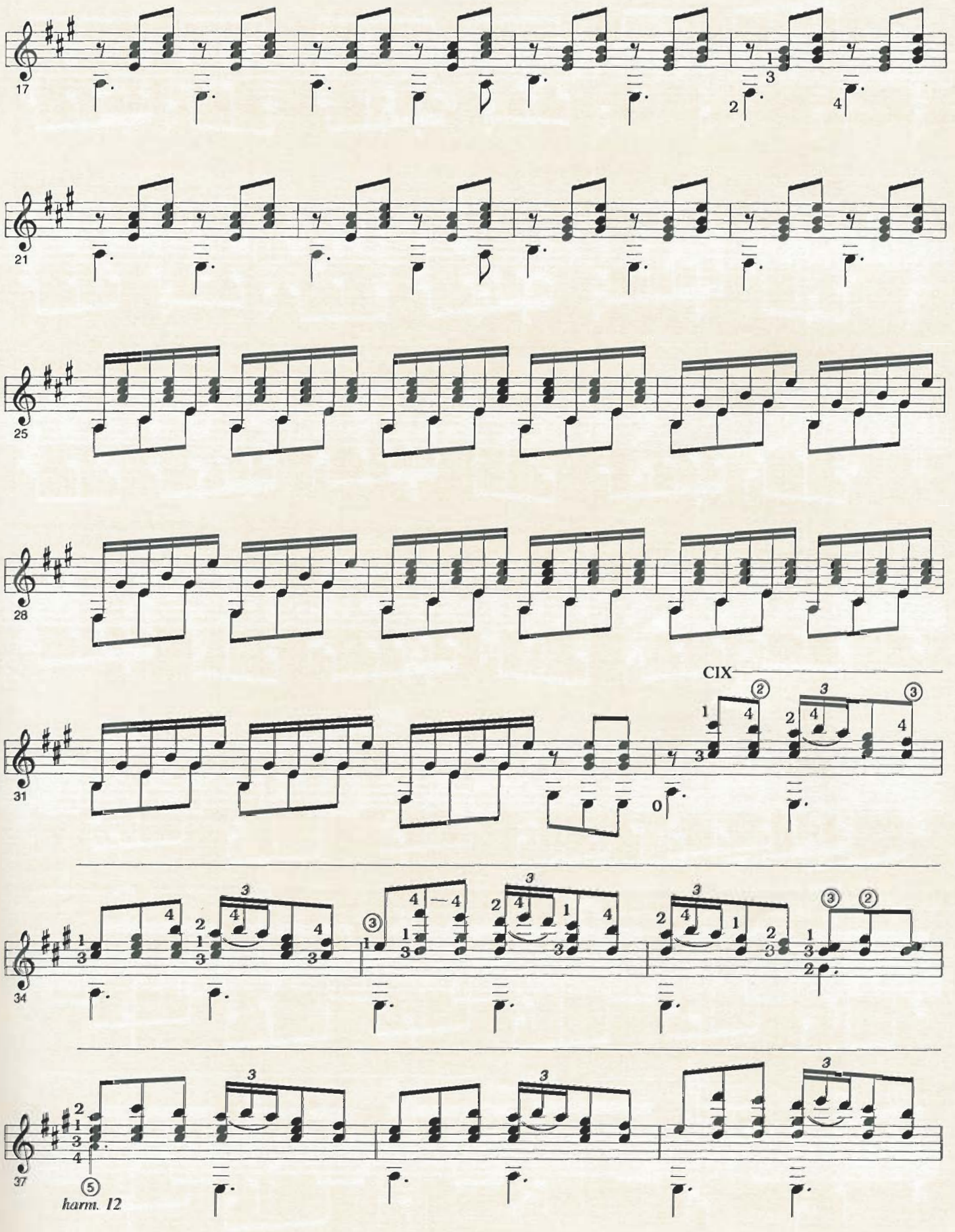

48
CV
52
56
CV
59
63
¢V
67
CII
71
CV


75
79
CV
82
Trio
85
simile
88
¢VII
91

Jota

Agustín Barrios Mangoré




17
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25
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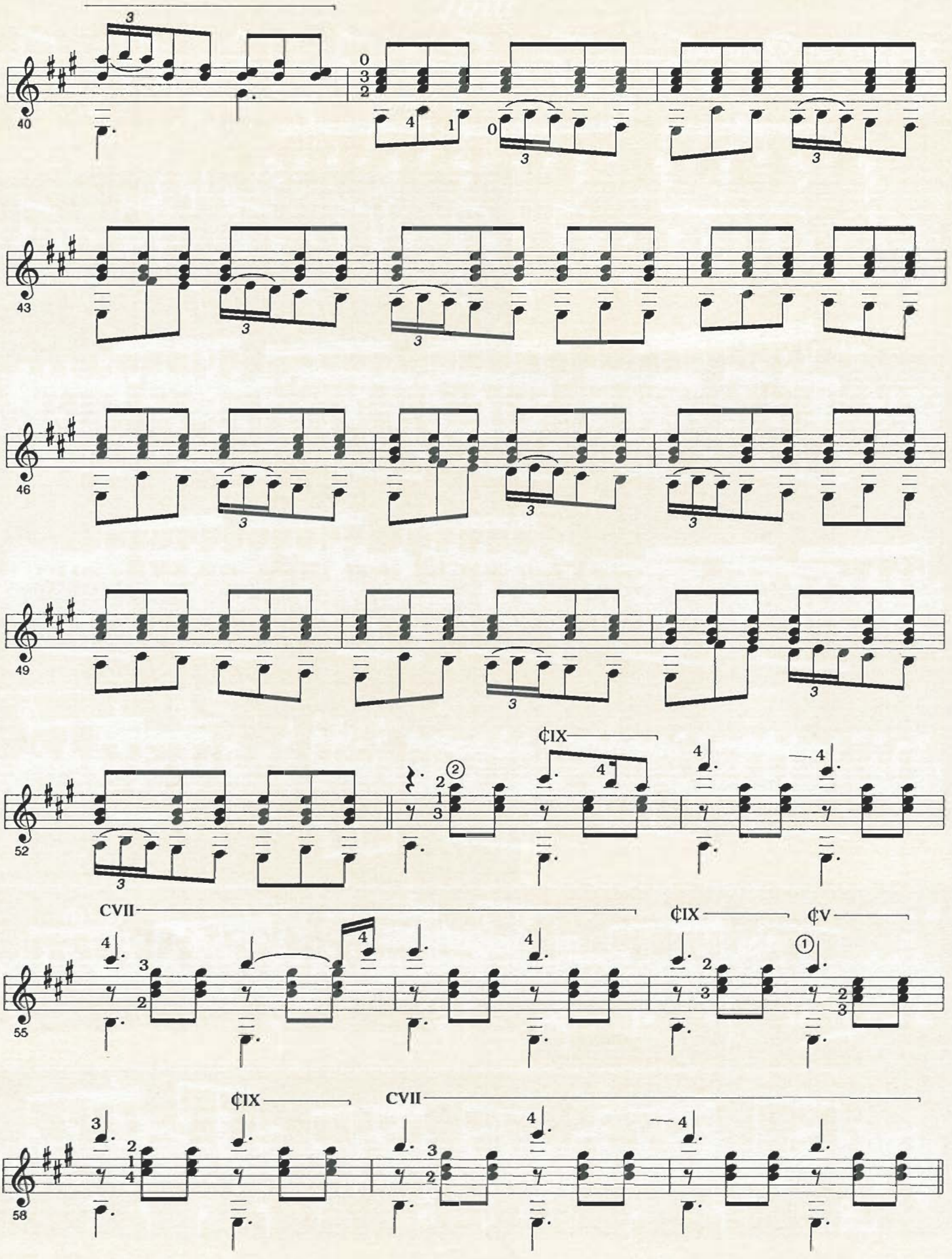
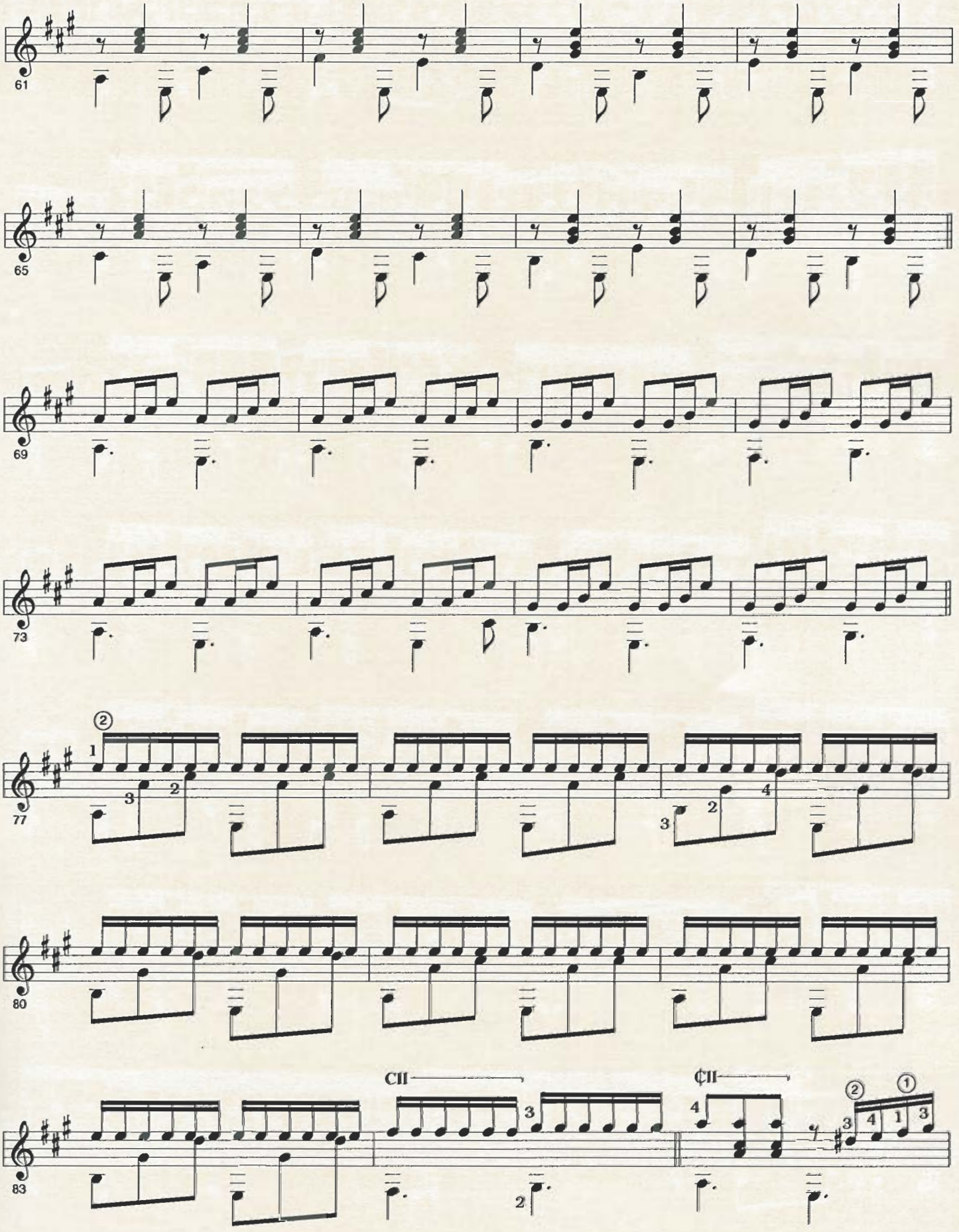
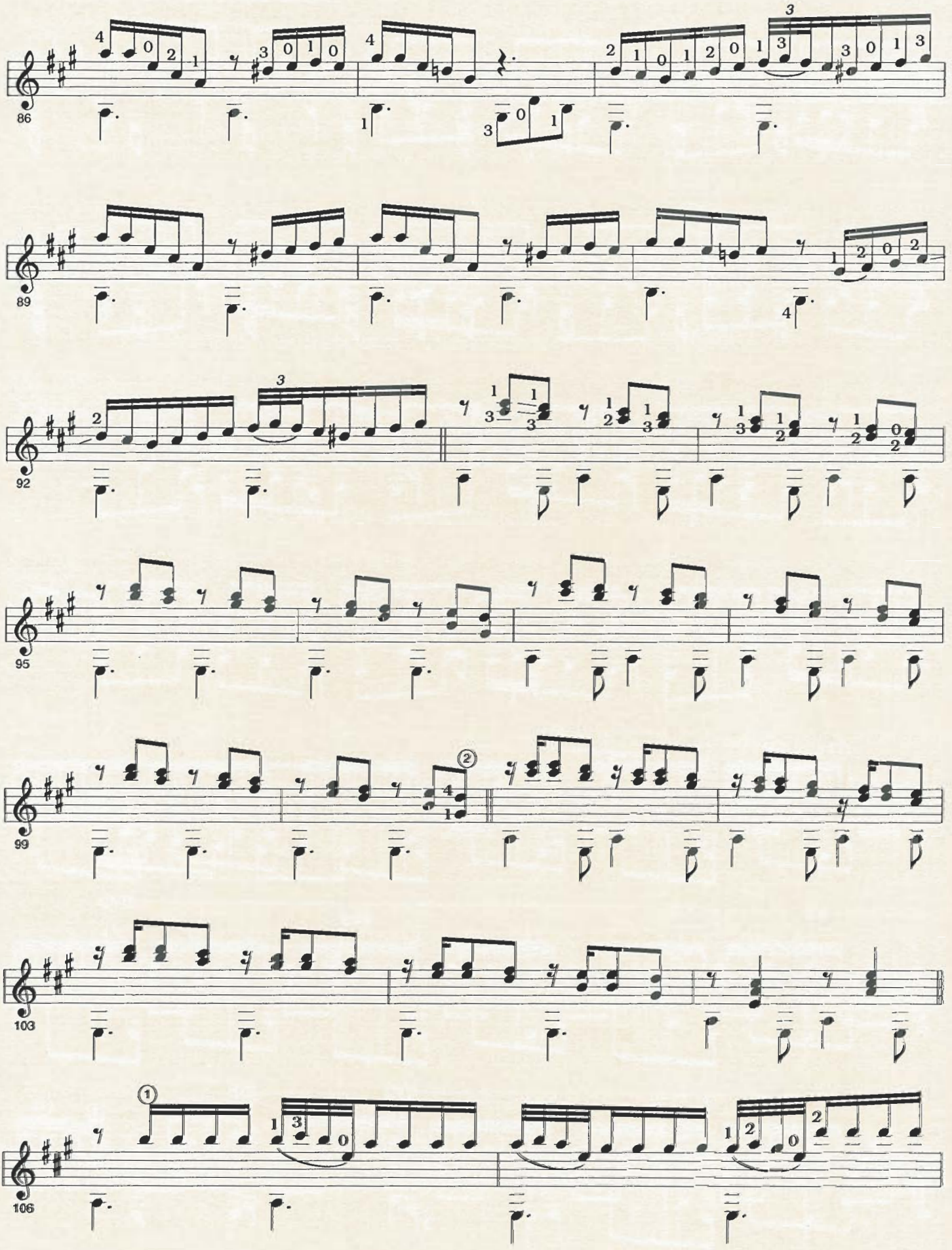
34
37
harm. 12


40
43
46
49
52
55
58
¢IX
CVII
¢V


61
65
69
73
77
80
83
CII
¢II


86
89
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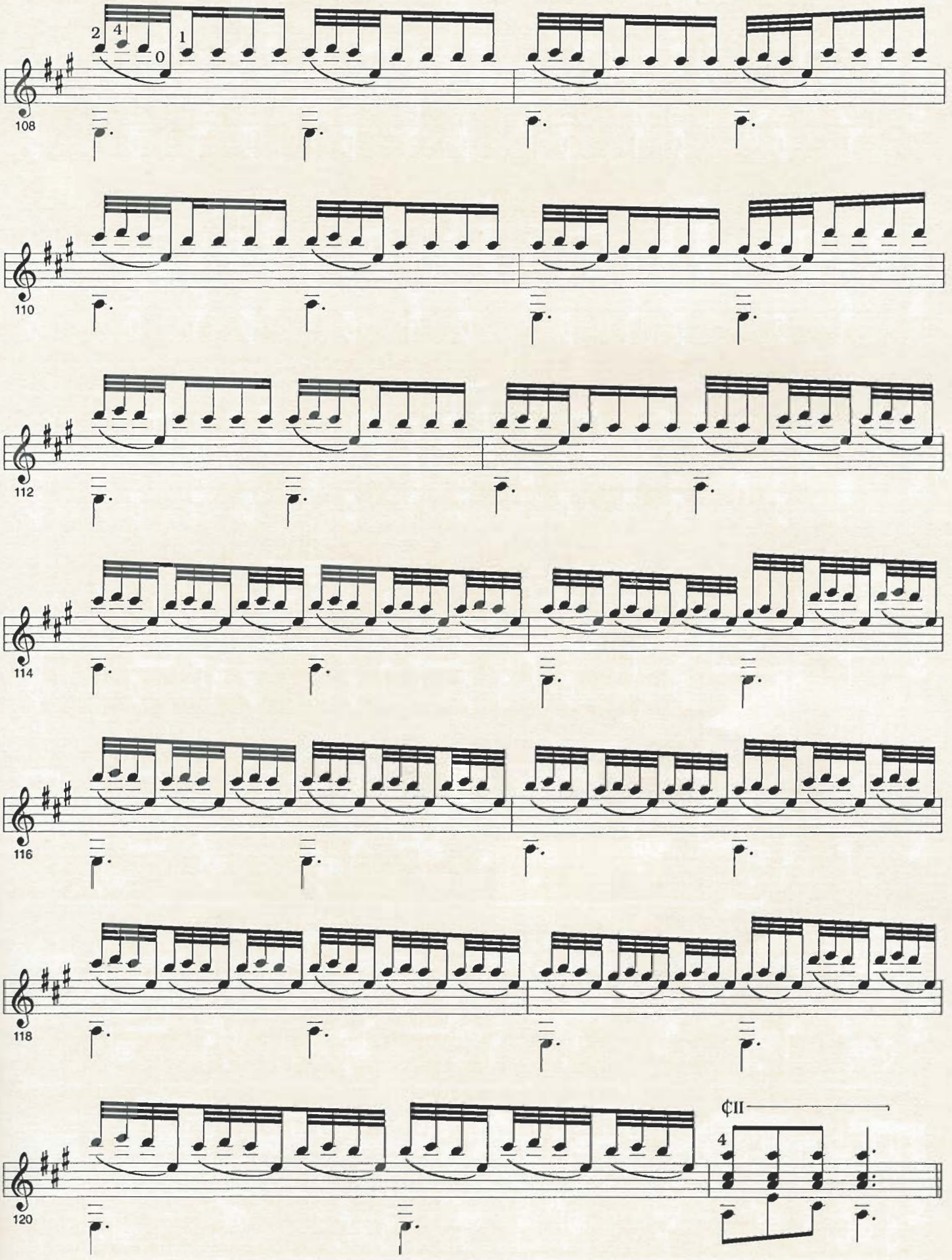
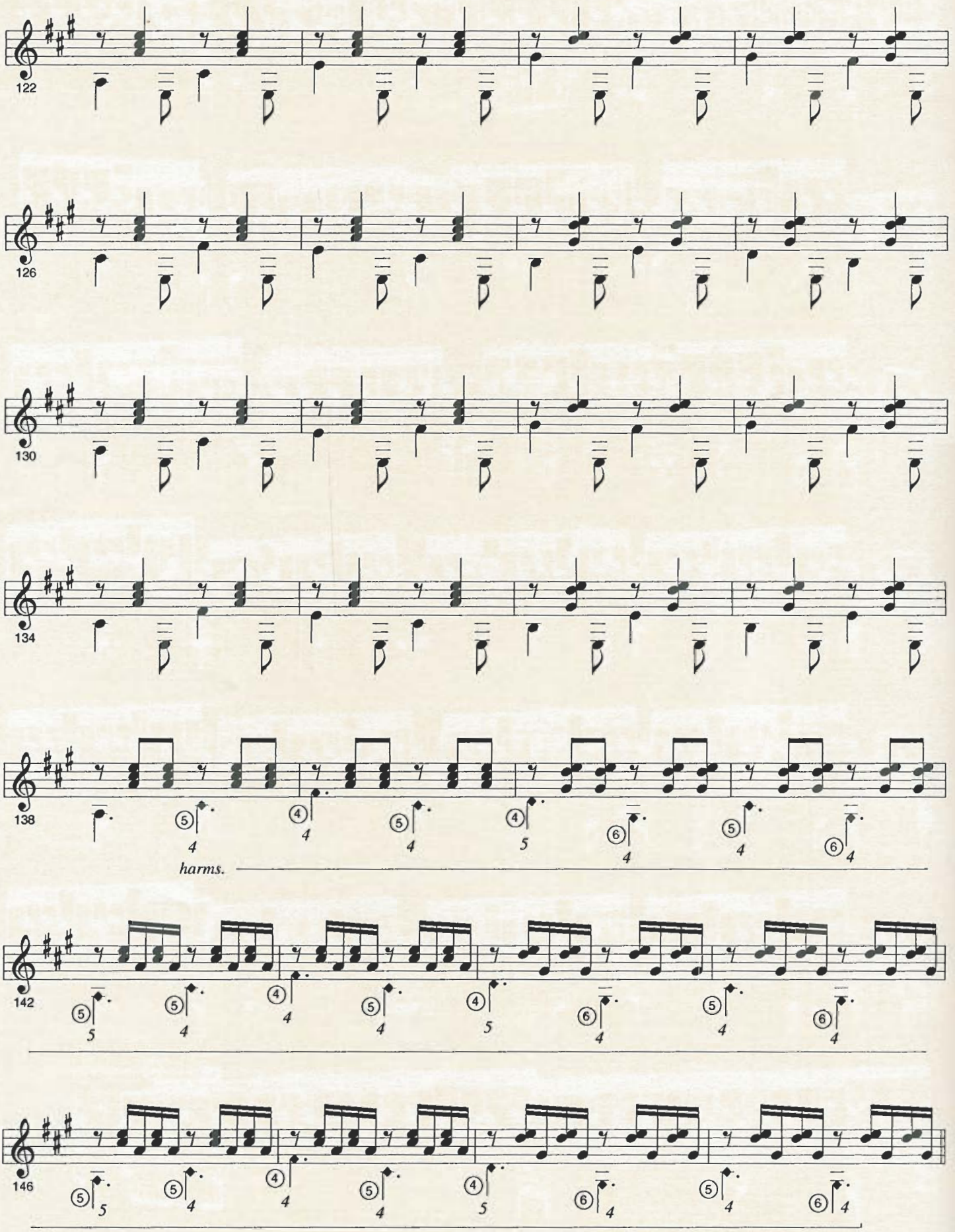
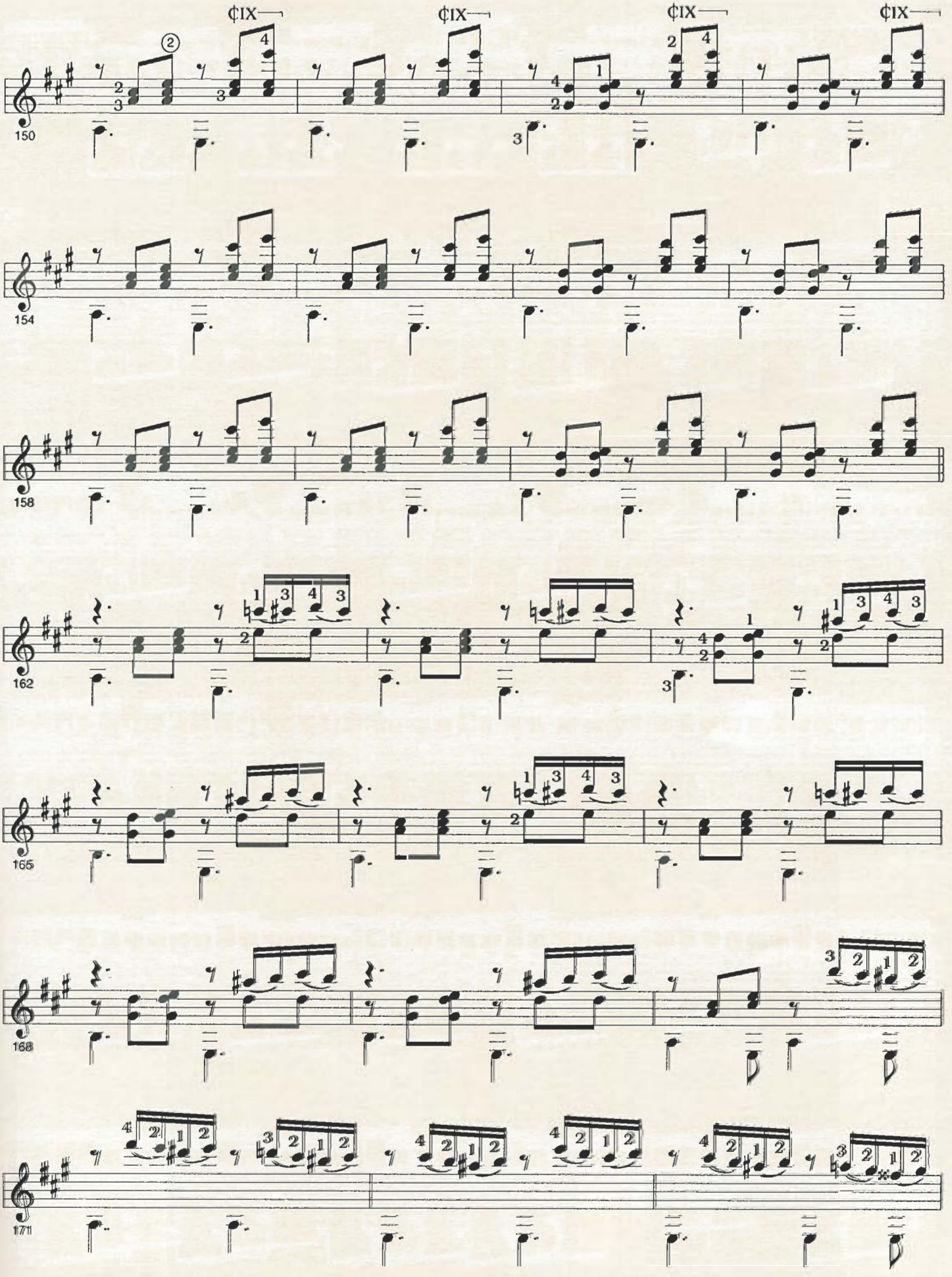
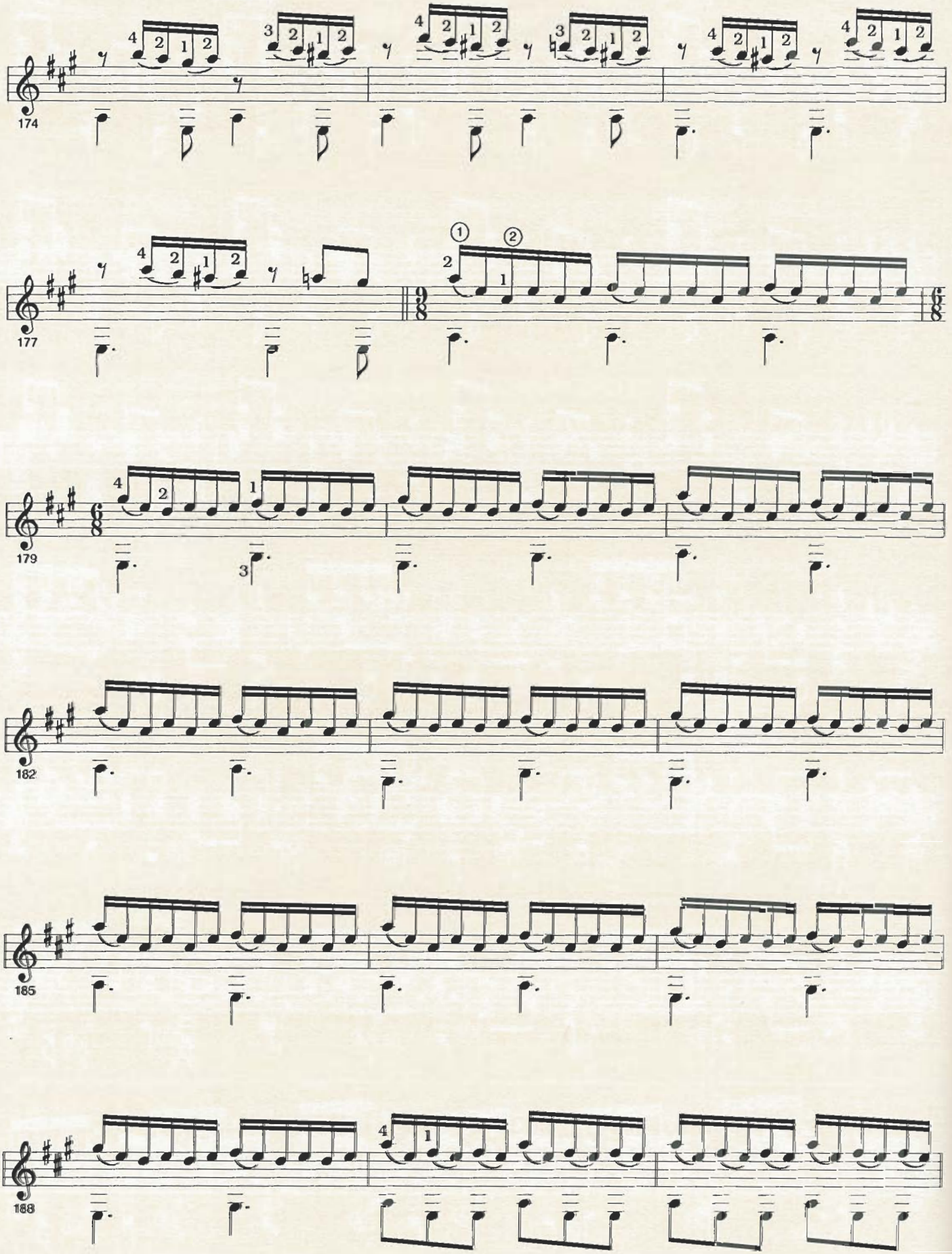
95
99
103
106


2
4
0
1
108
110
112
114
116
118
120
¢II
4


122
126
130
134
138
harms.
142
146


¢IX
¢IX
¢IX
¢IX
150
154
158
162
165
168
171


174
177
179
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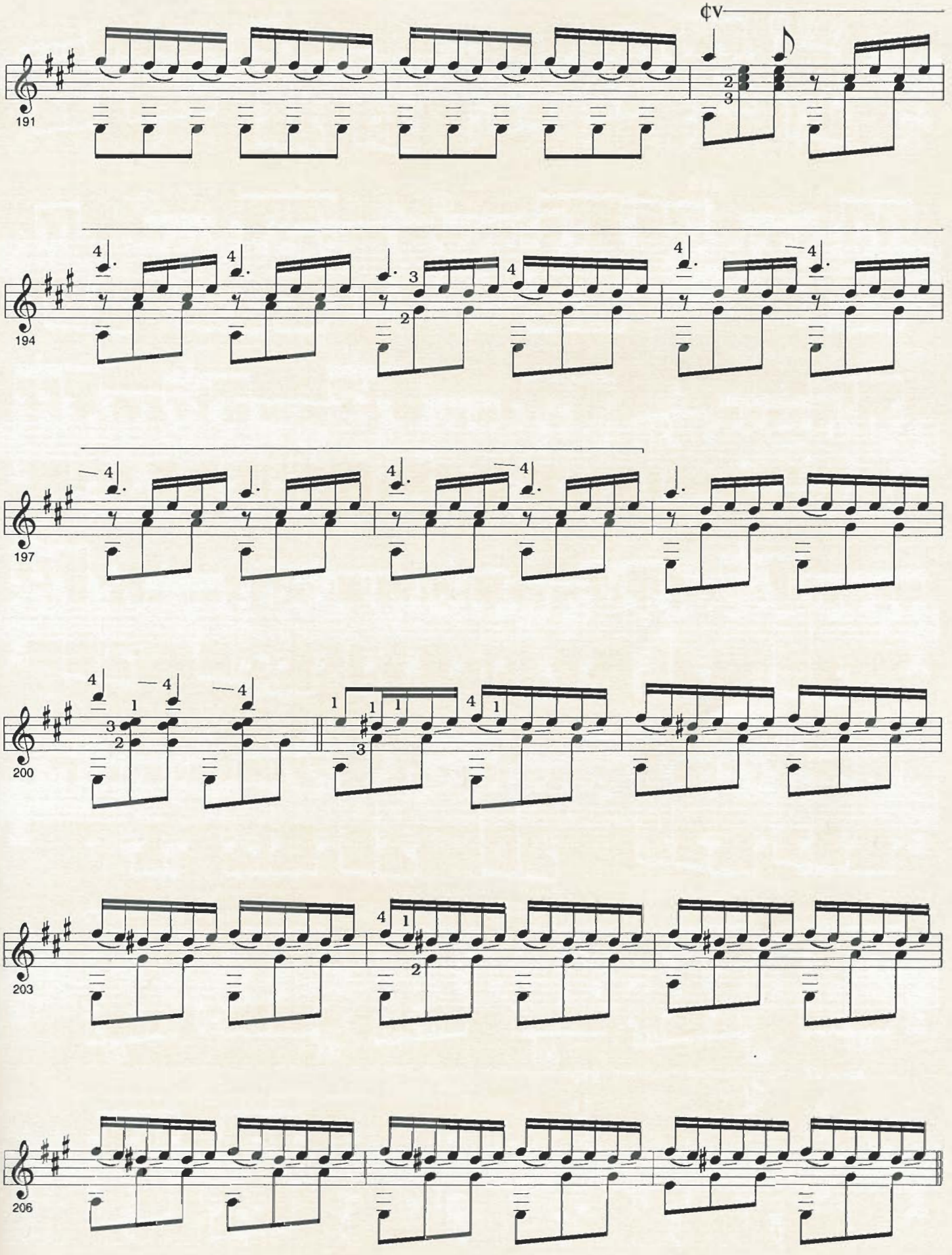
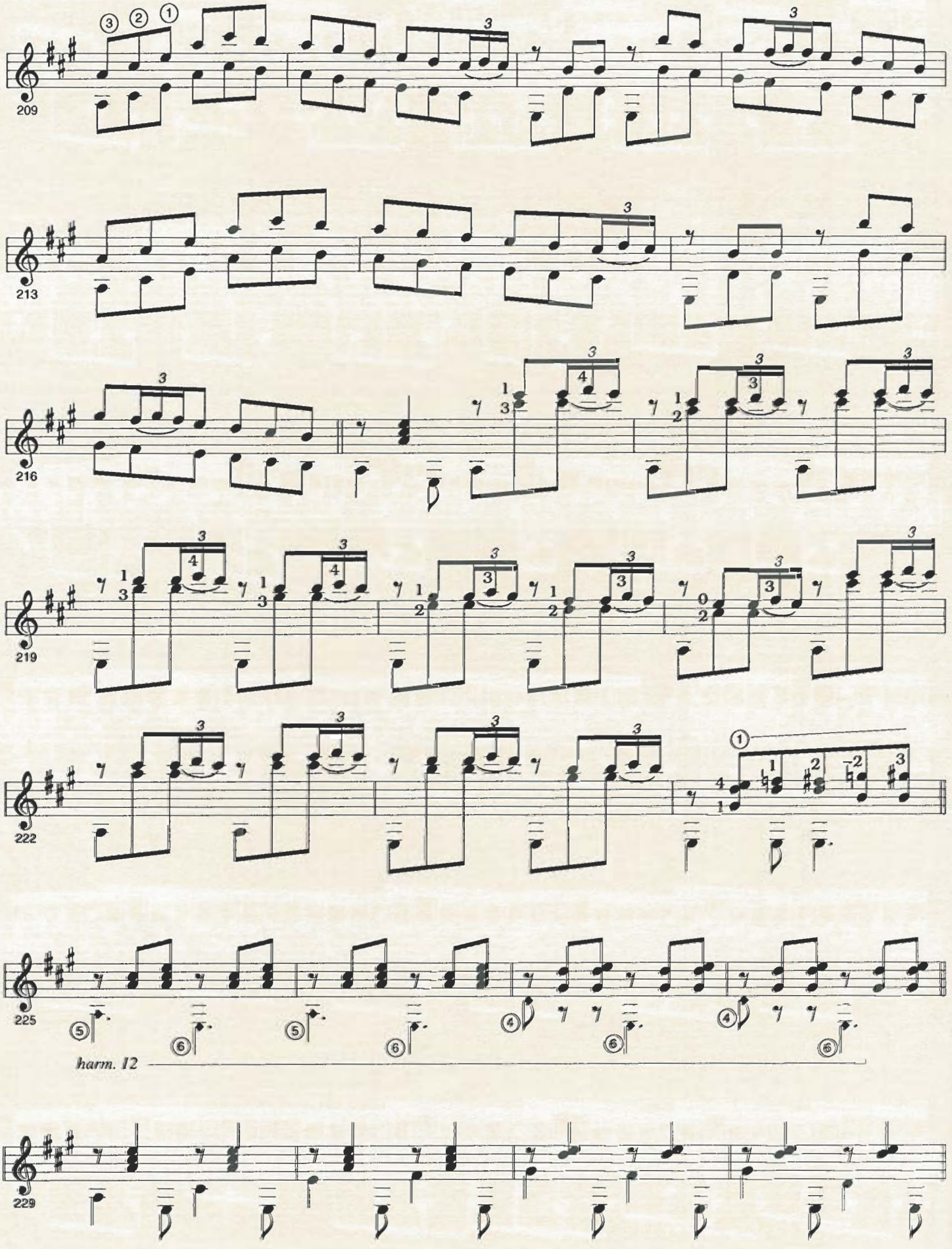
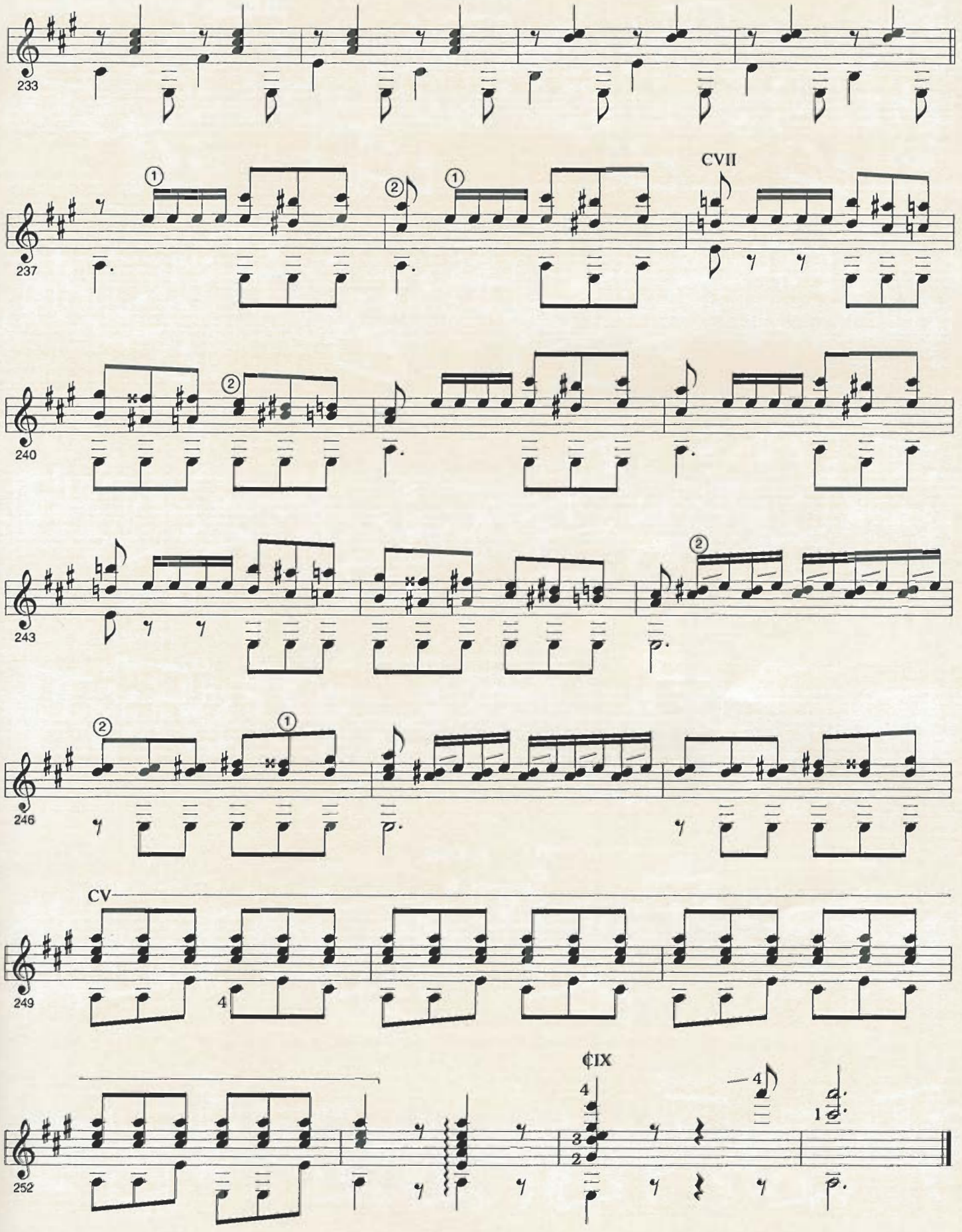
185
188


¢v
191
194
197
200
203
206

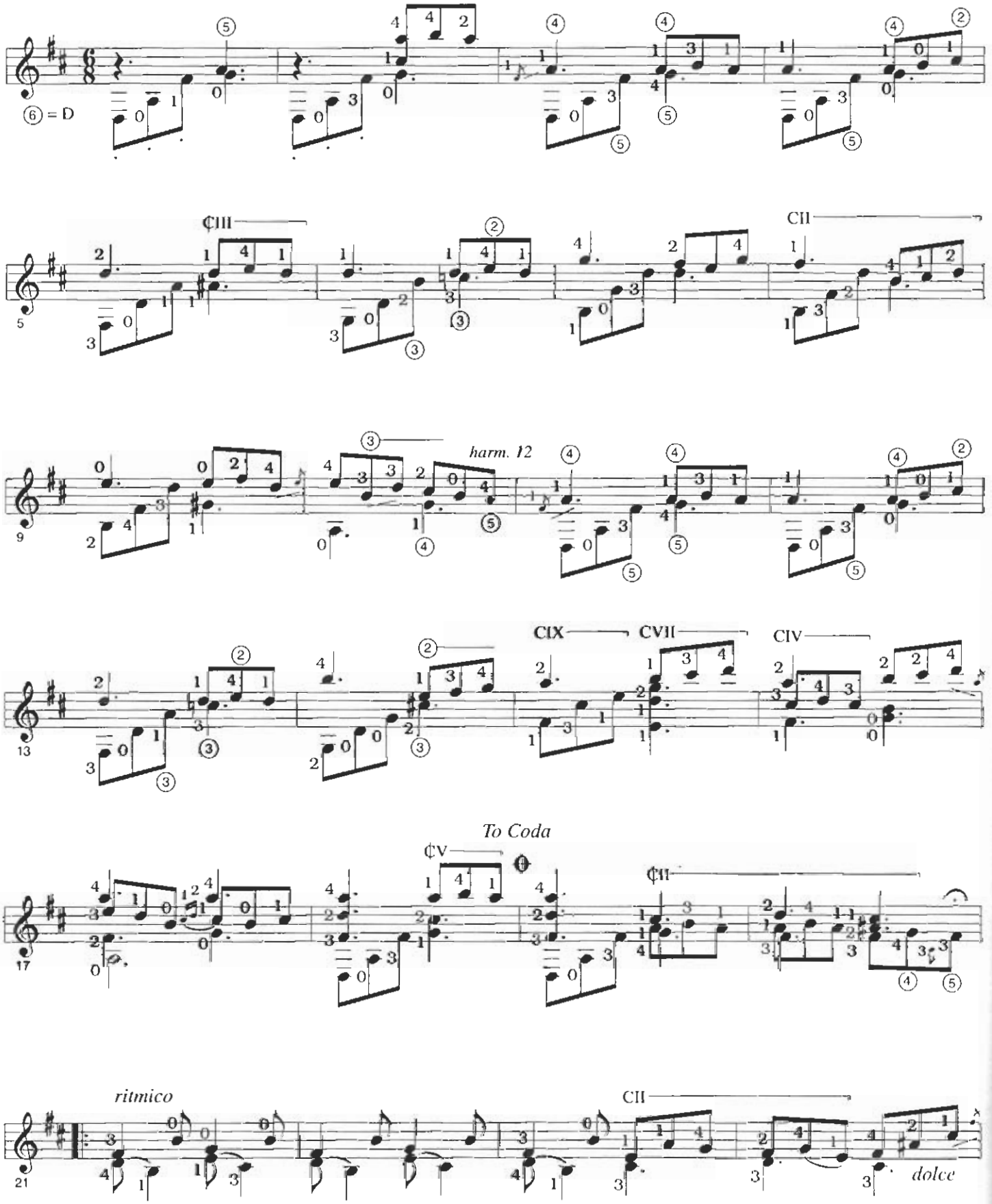

209
213
216
219
222
225
harm. 12
229

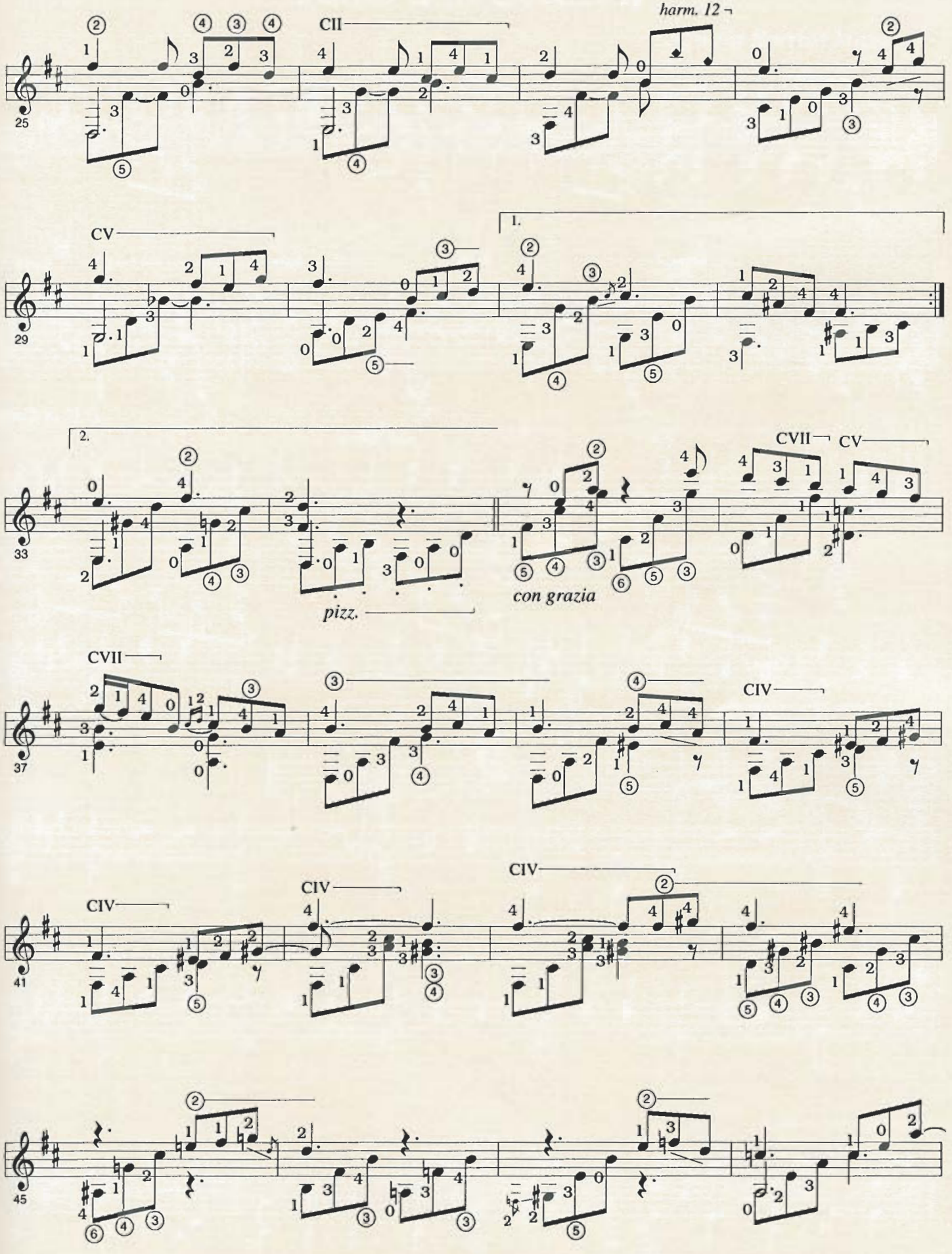

233
237
CVII
240
243
246
CV
249
¢IX
252

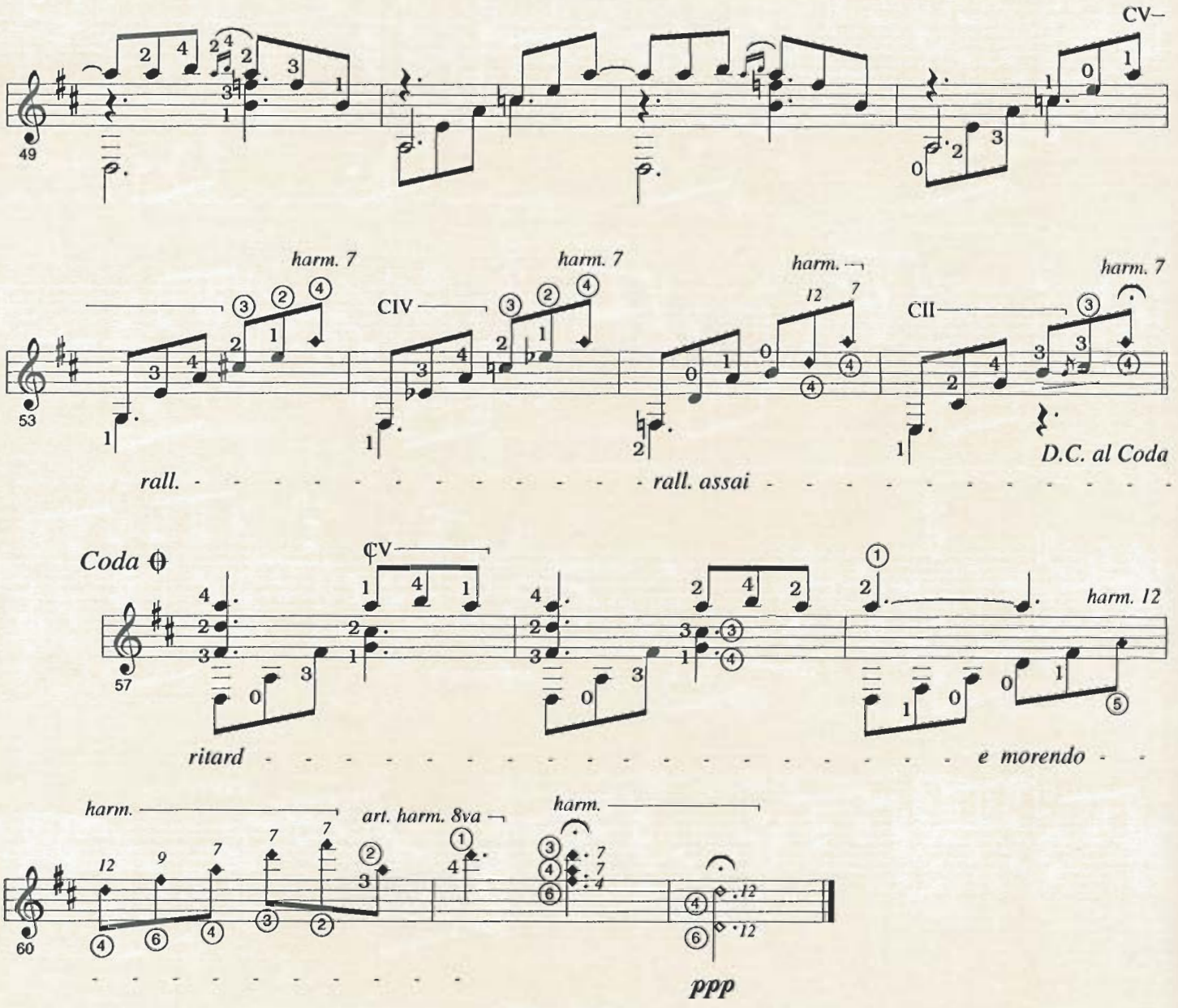
Julia Florida

Barcarola

Agustín Barrios Mangoré

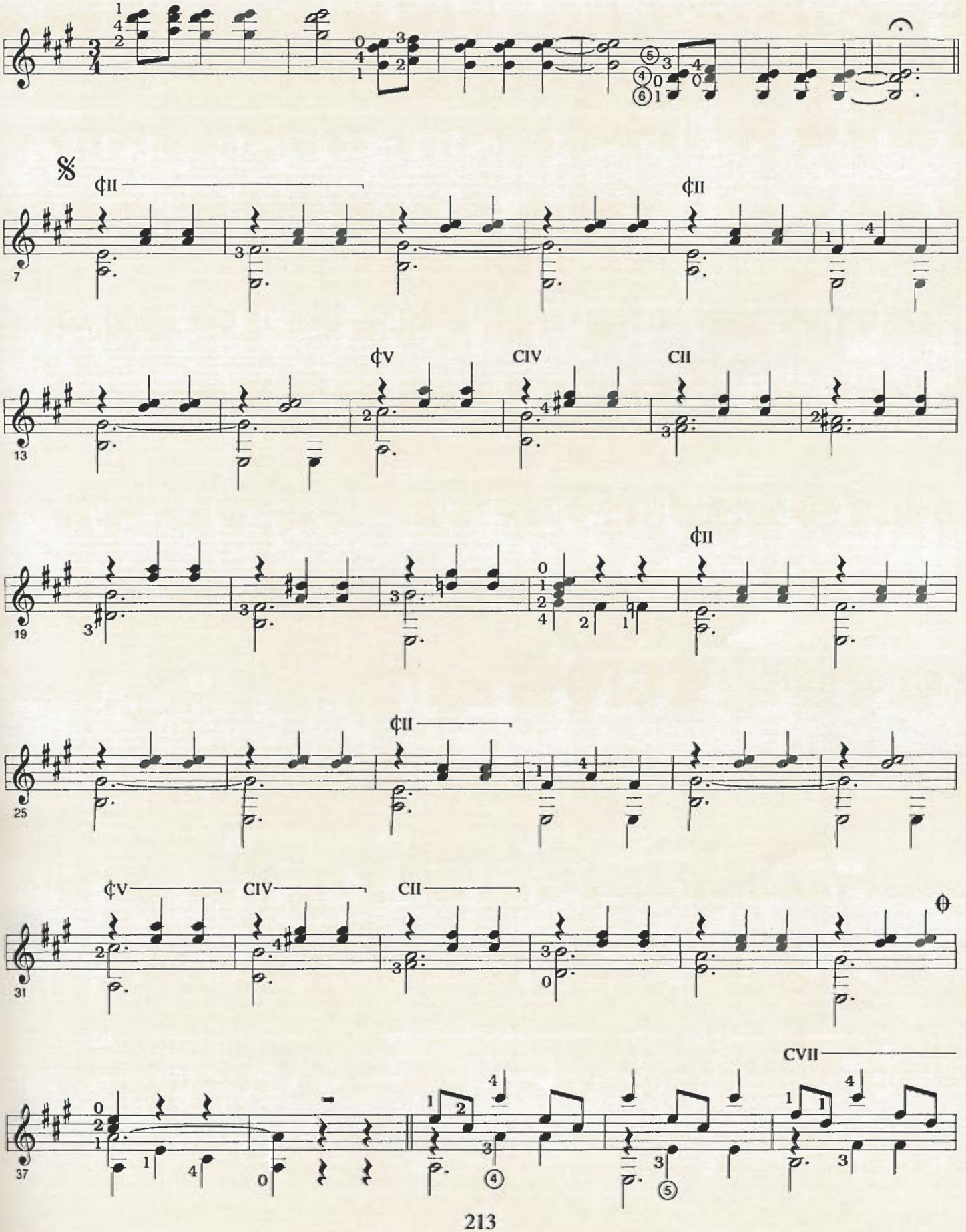


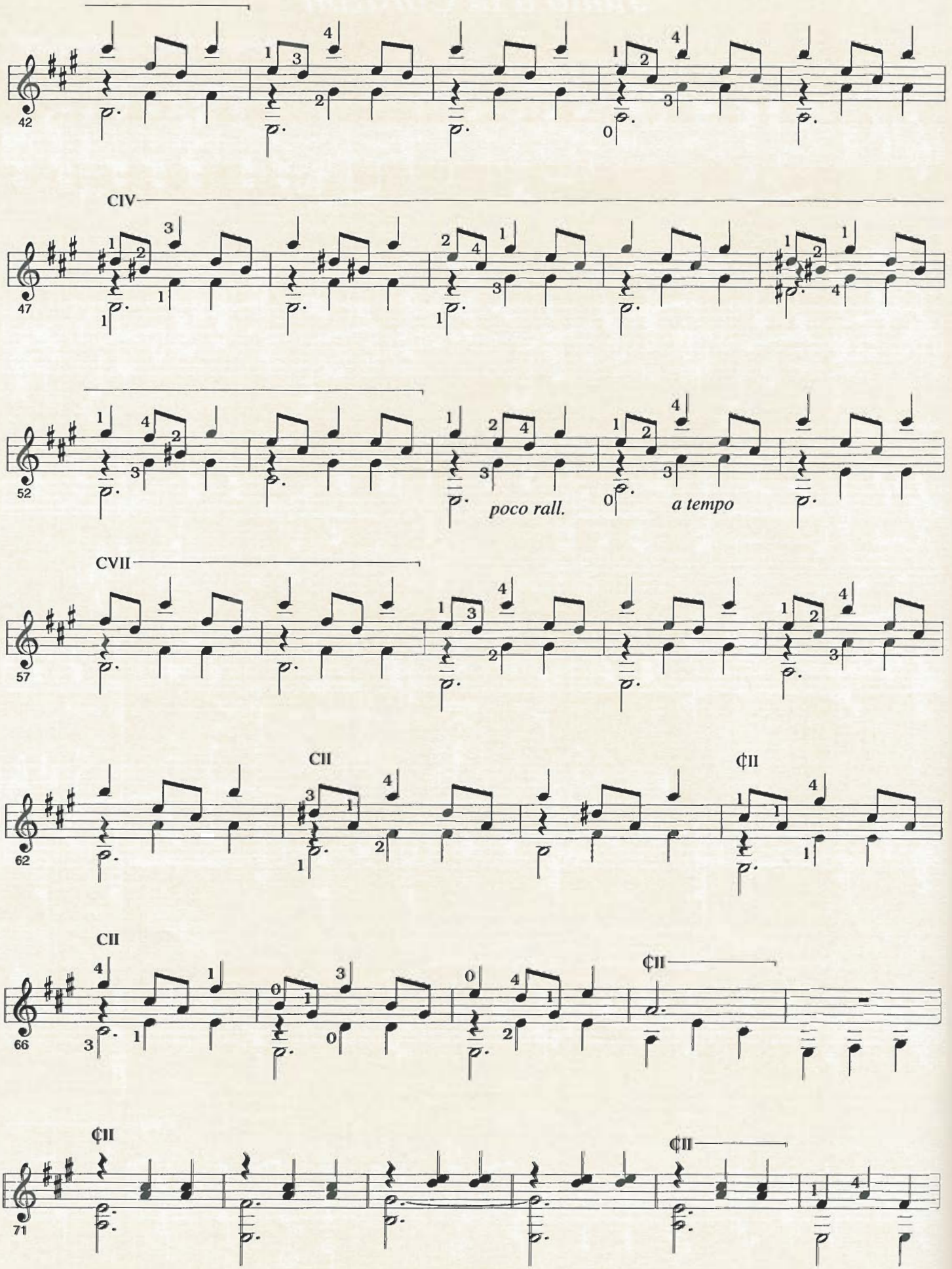

harm. 12
CII
CV
1.
2.
CVII
CV
pizz.
con grazia
CVII
CIV
CIV
CIV
CIV

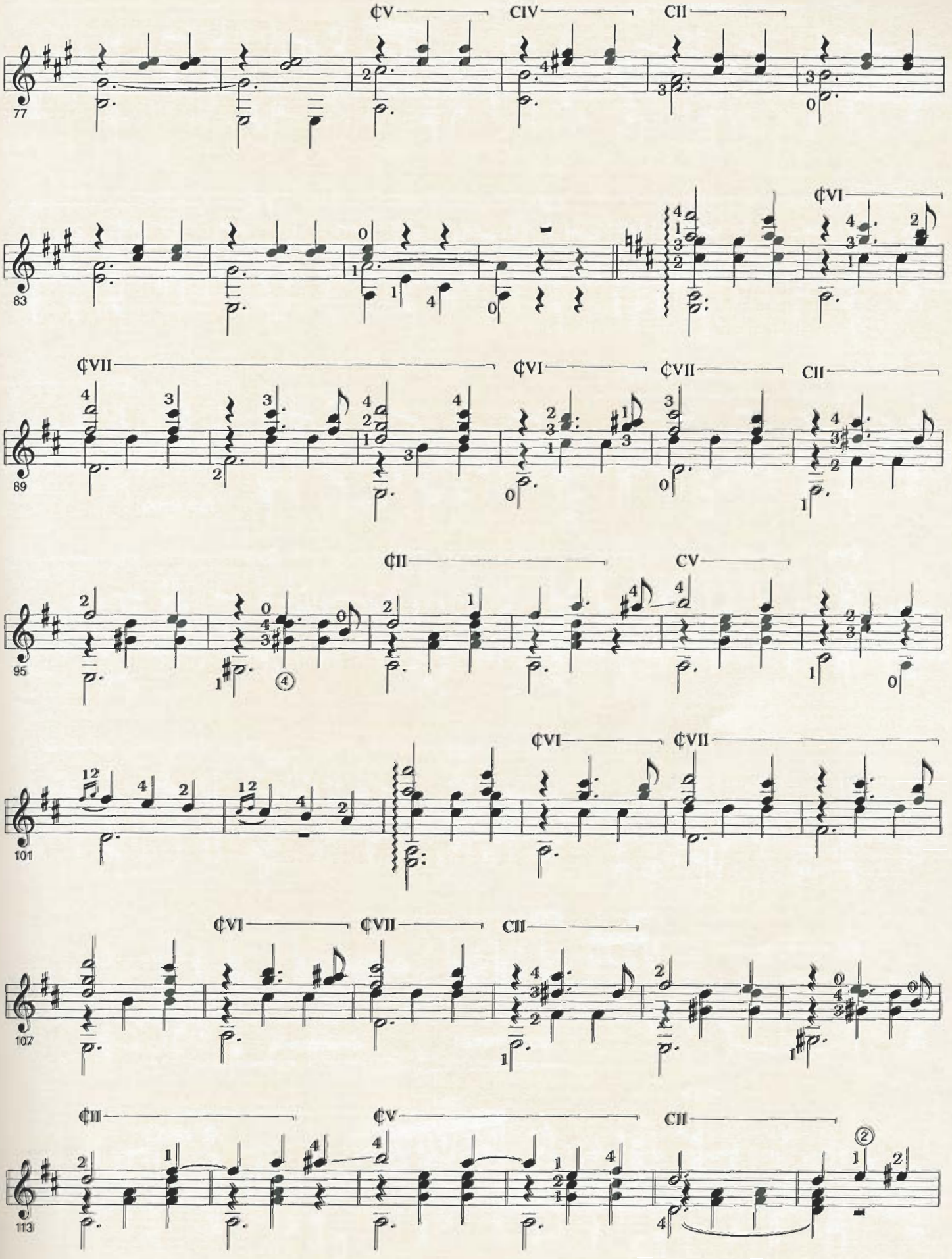

CV–
49
harm. 7
harm. 7
CIV
harm.
12 7
harm. 7
CII
53
D.C. al Coda
rall.
rall. assai
Coda
CV
57
harm. 12
ritard
e morendo
harm.
art. harm. 8va
harm.
60
ppp

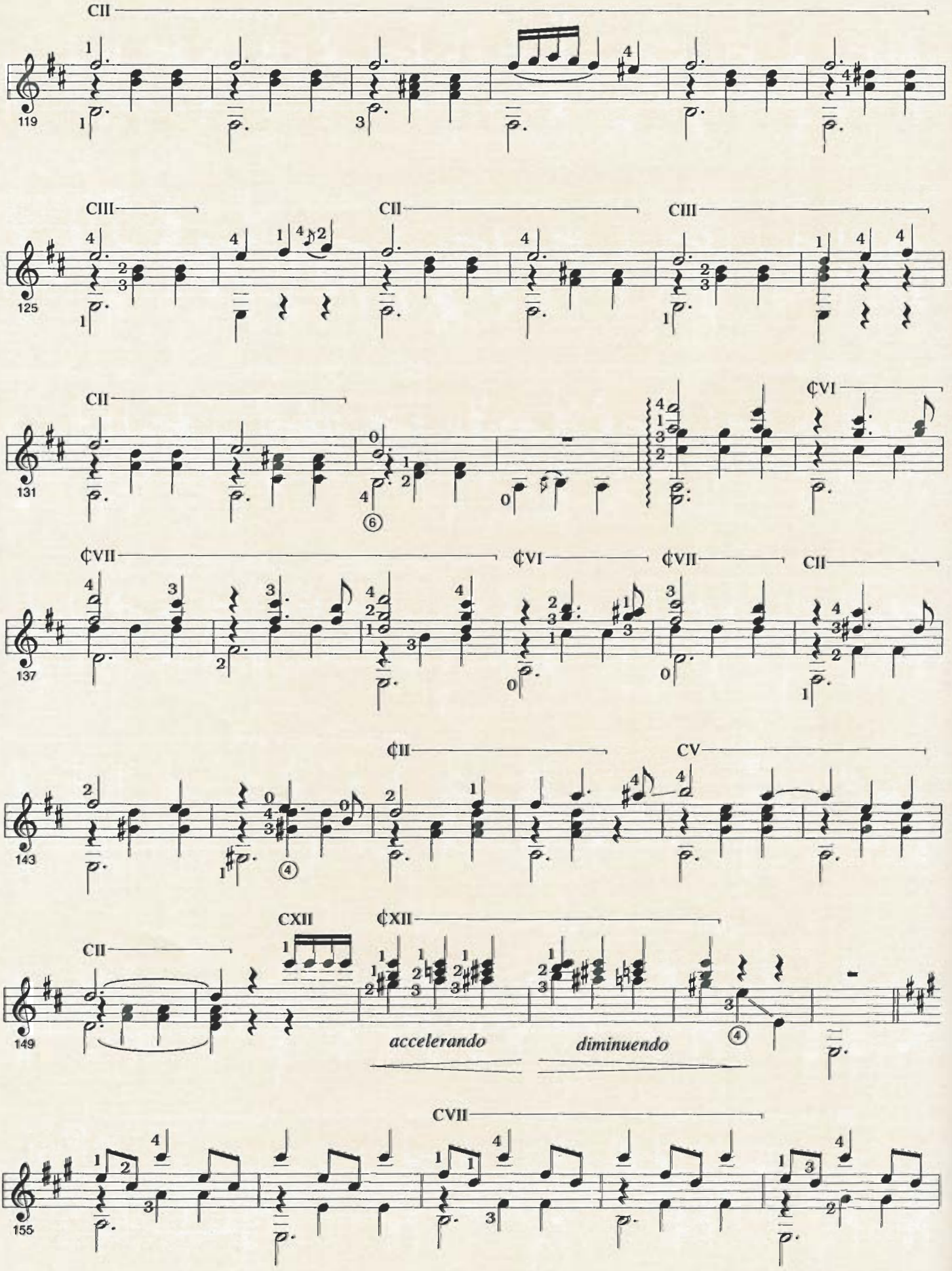
Junto a tu Corazón

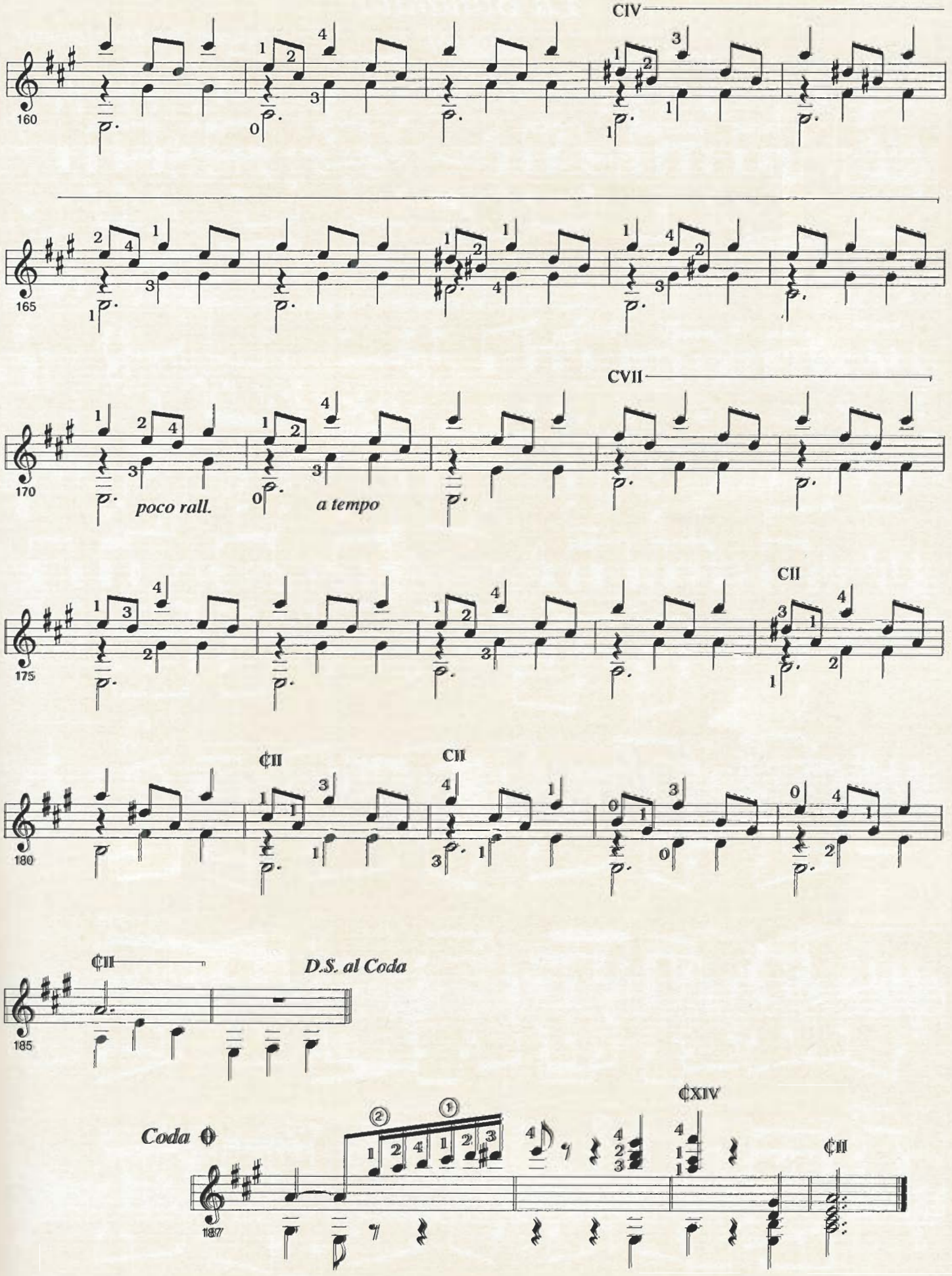
Agustín Barrios Mangoré




42
CIV
47
52
poco rall.
a tempo
CVII
57
CII
62
¢II
CII
66
¢II
¢II
71
¢II


77
¢V
CIV
CII
83
¢VI
89
¢VII
¢VI
¢VII
CII
95
¢II
CV
101
¢VI
¢VII
107
¢VI
¢VII
CII
113
¢II
¢V
CII

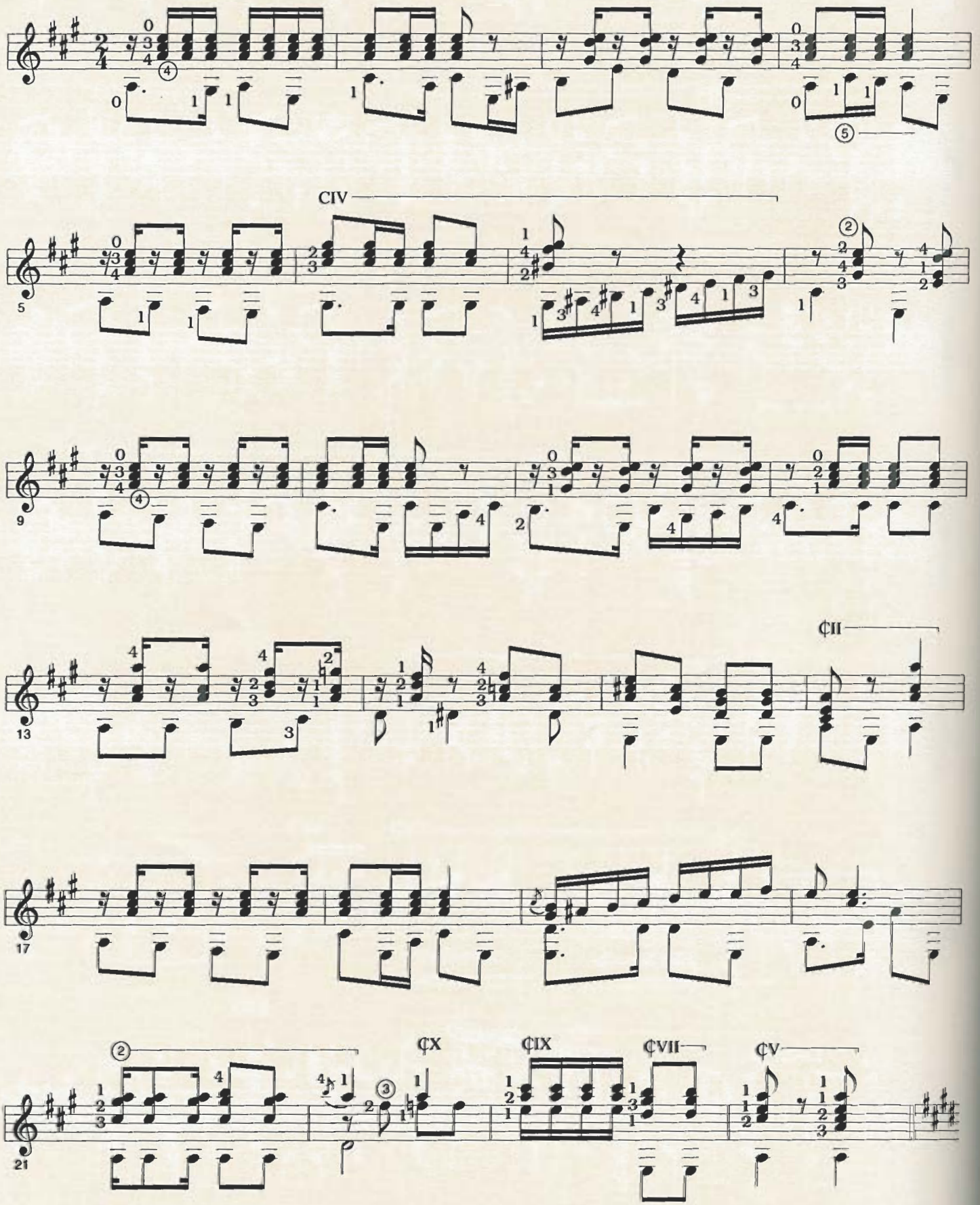

CII
119
CIII
CII
CIII
125
CII
¢VI
131
¢VII
¢VI
¢VII
CII
137
¢II
CV
143
CII
CXII
¢XII
149
accelerando
diminuendo
CVII
155

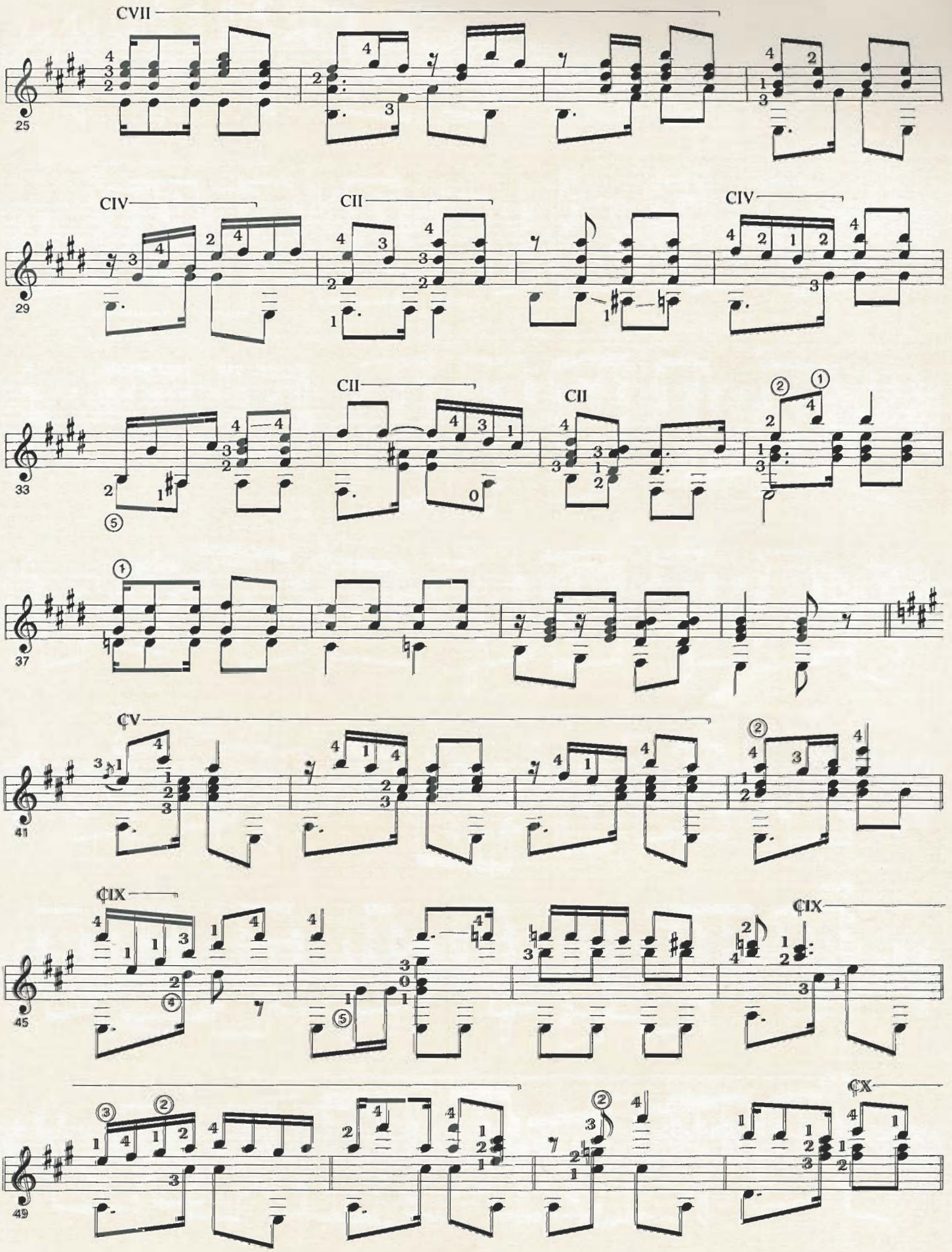

CIV
160
165
CVII
170
poco rall.
a tempo
CII
175
¢II
CII
180
¢II
D.S. al Coda
185
Coda
¢XIV
¢II
187

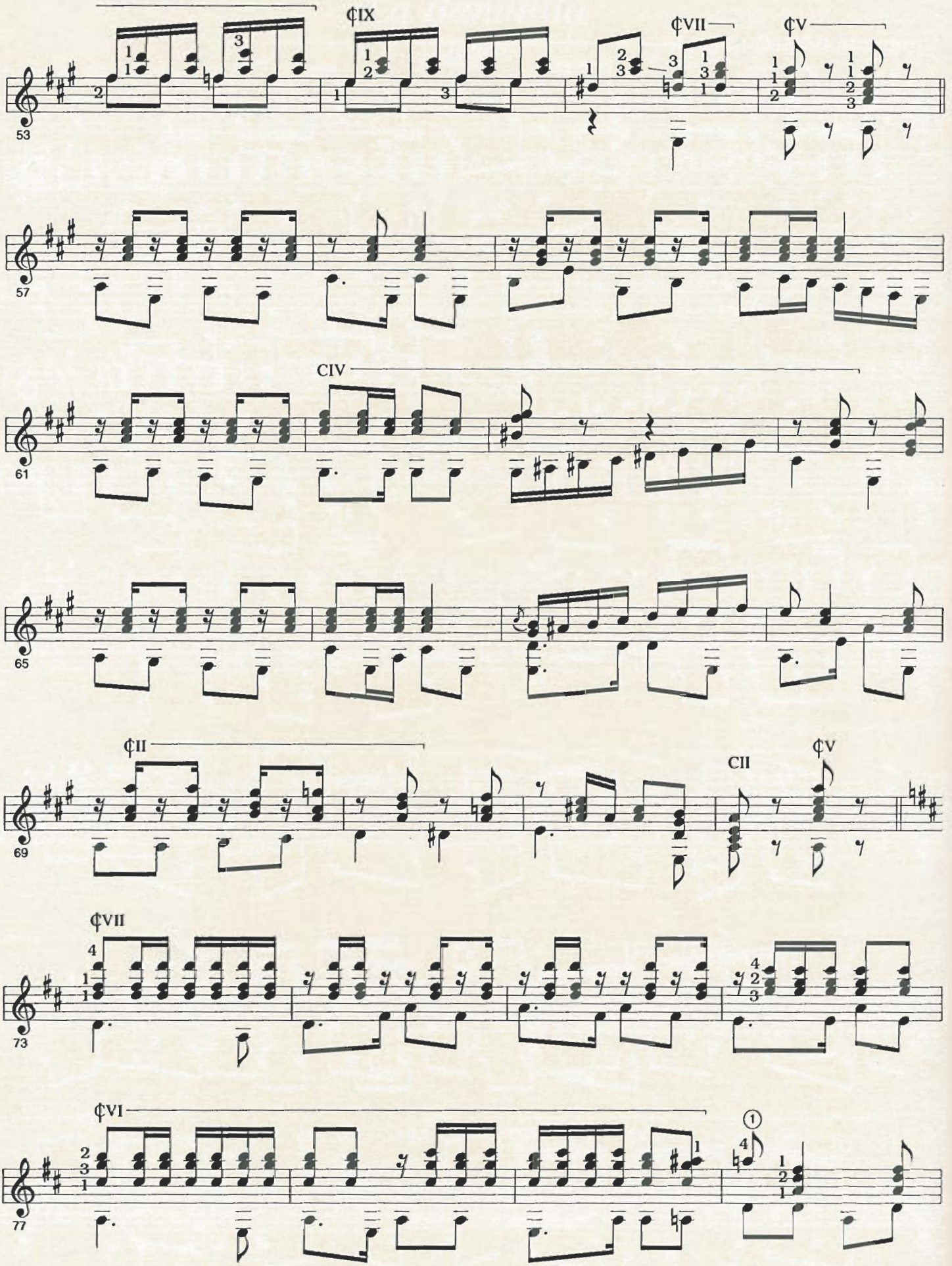
La Bananita

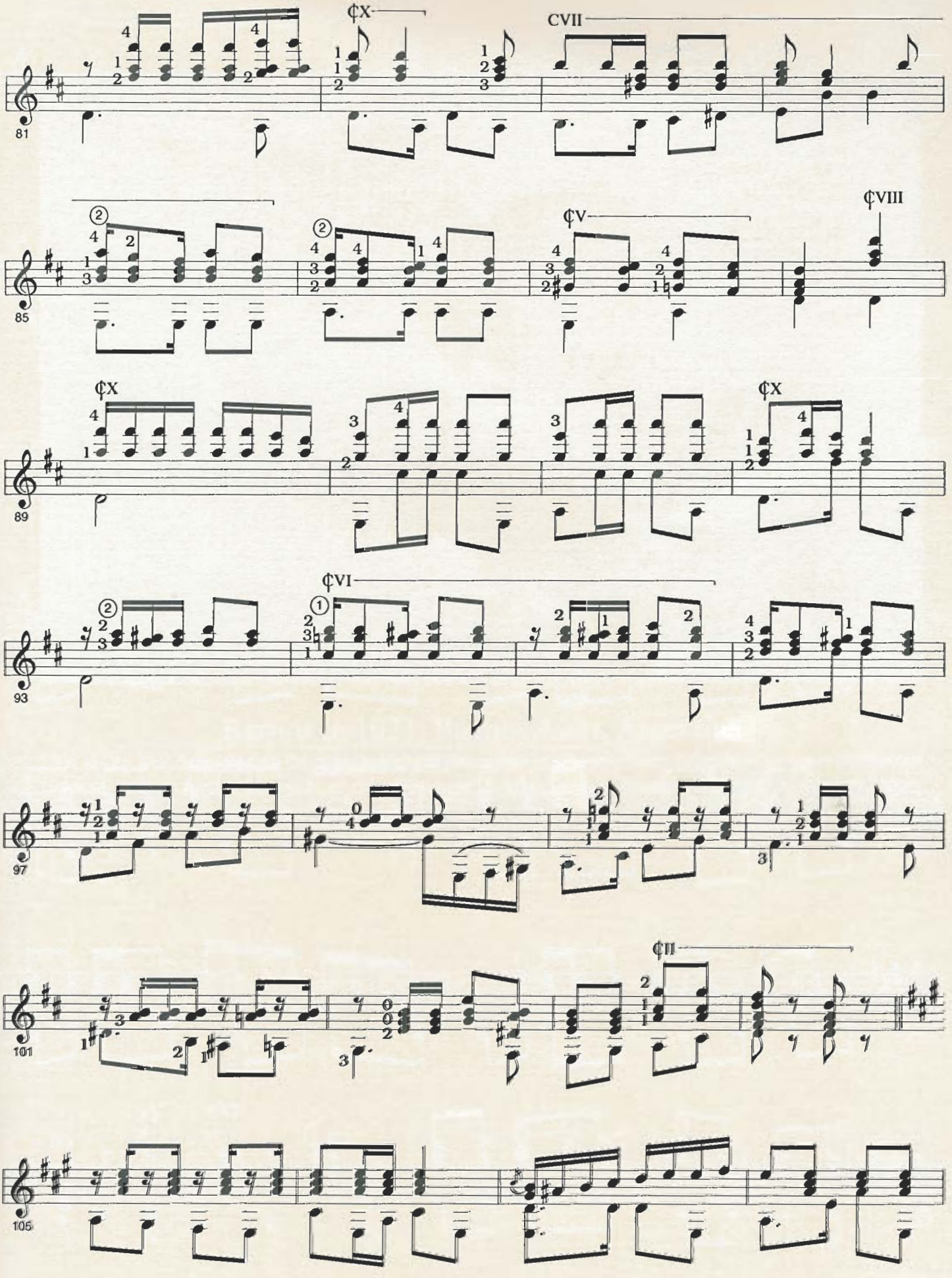
(Tango)

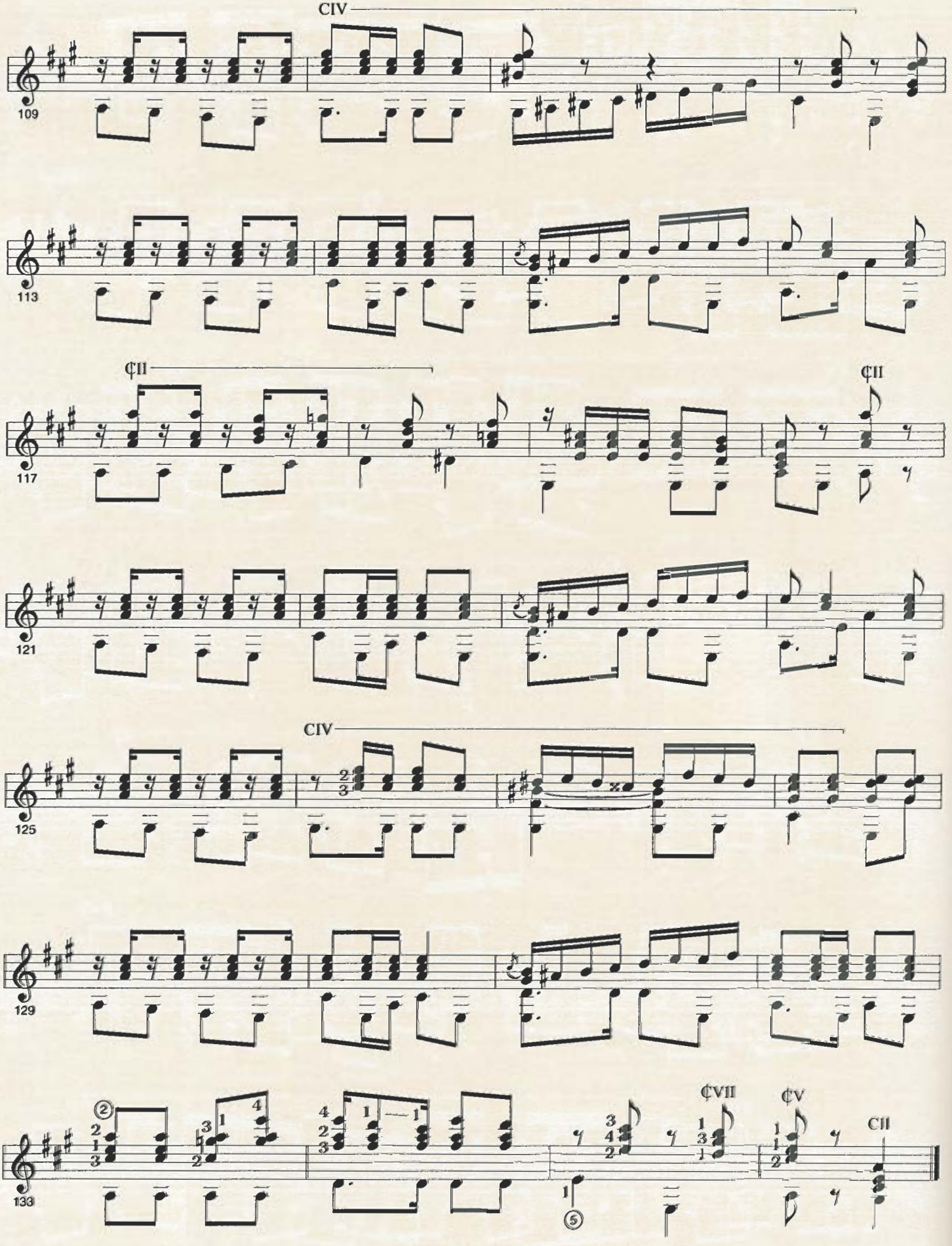
Agustín Barrios Mangoré

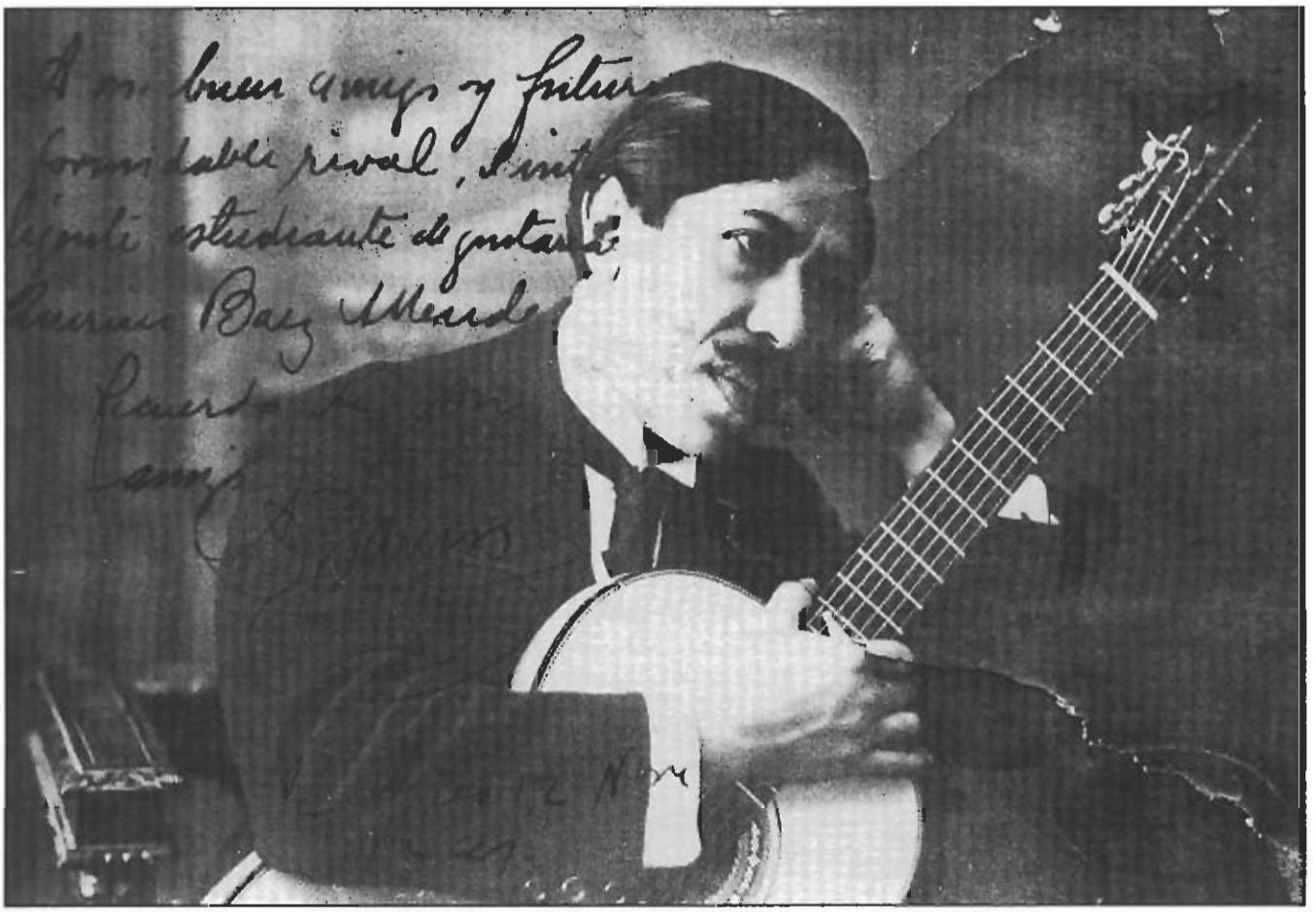



CVII
25
CIV
CII
CIV
29
CII
CII
33
37
¢V
41
¢IX
¢IX
45
¢X
49


¢IX
¢VII
¢V
53
57
CIV
61
65
¢II
CII
¢V
69
¢VII
73
¢VI
77


¢X
CVII
81
85
¢V
¢VIII
89
¢X
¢X
93
¢VI
97
101
¢II
105


CIV
109
113
¢II
117
¢II
121
CIV
125
129
133
¢VII
¢V
CII



Barrios in 1921, Buenos Aires, Argentina

This photo was dedicated to the young Paraguayan guitarist Quirino Baez Allende who came to Buenos Aires in 1921 to further his study of the instrument. Barrios in good hearted fun wrote in the dedication: "To my good friend and future formal rival..."

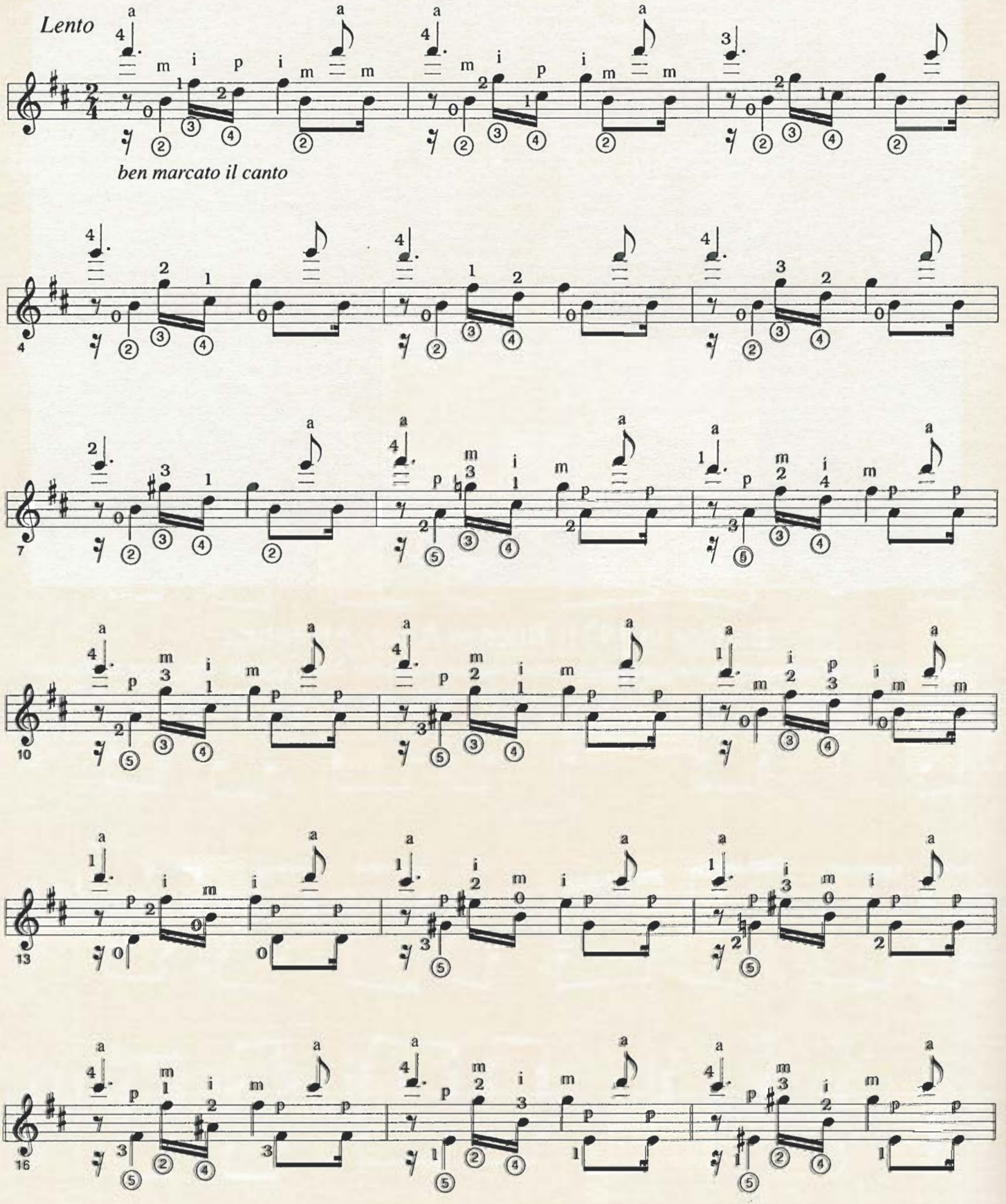
La Catedral

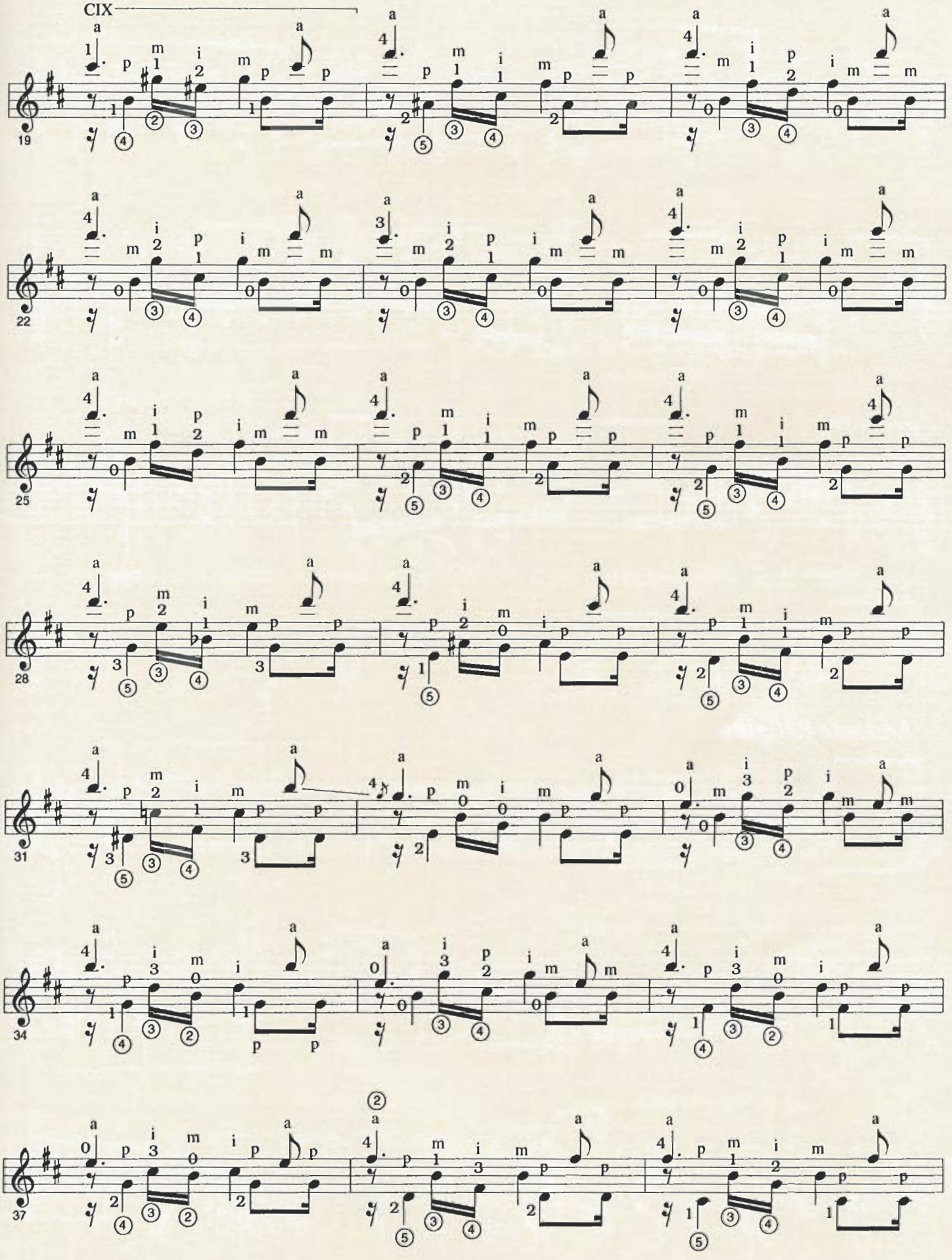
Agustín Barrios Mangoré

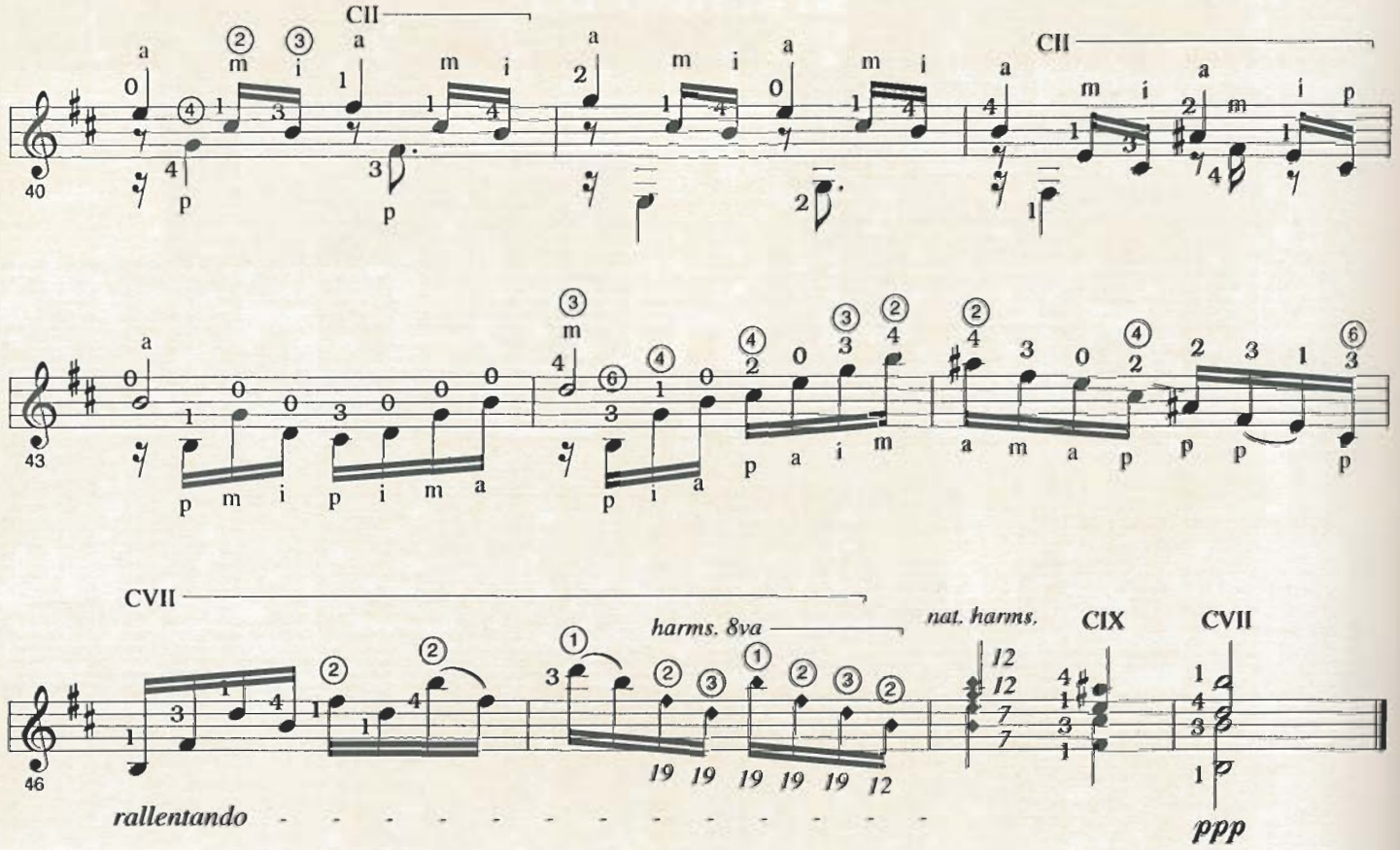
Preludio "Saudade"

Lento

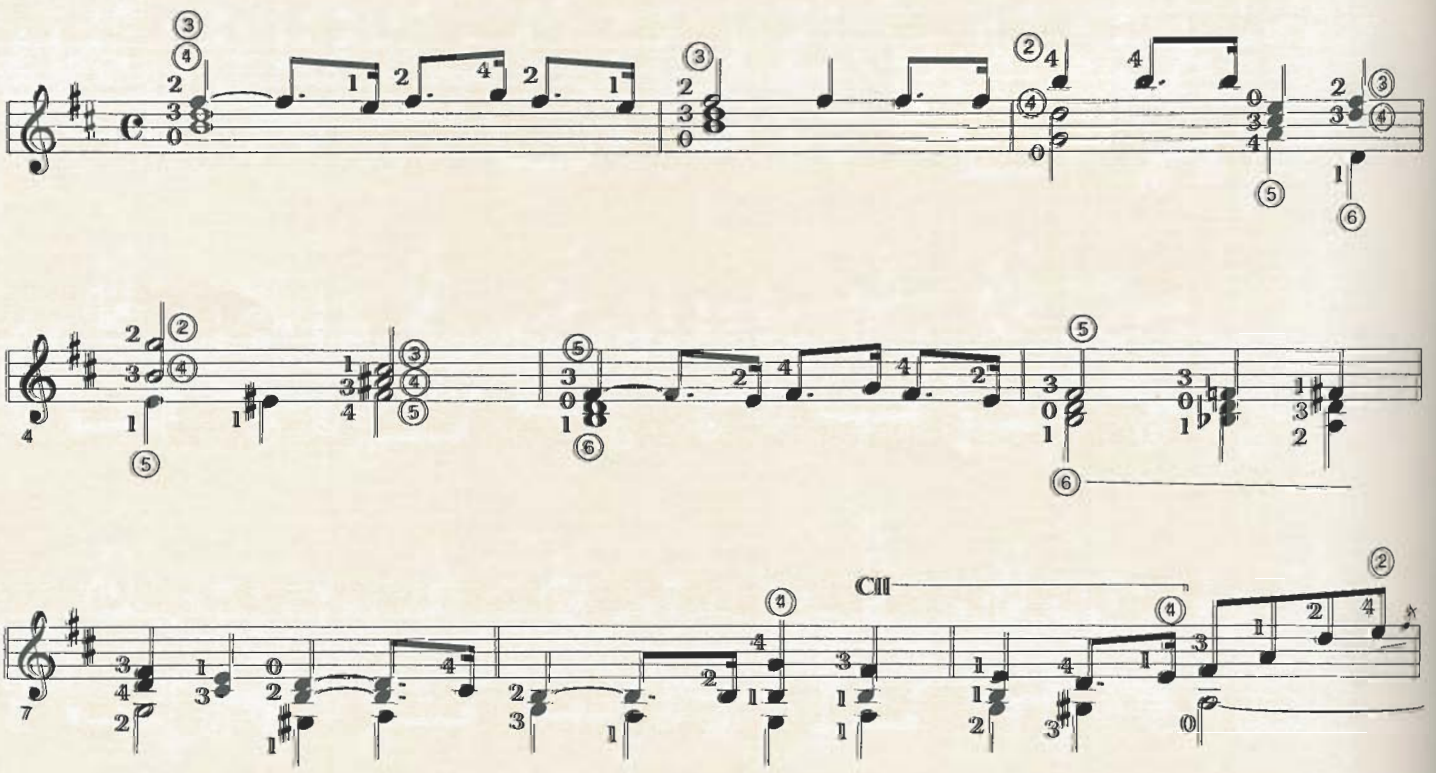
ben marcato il canto

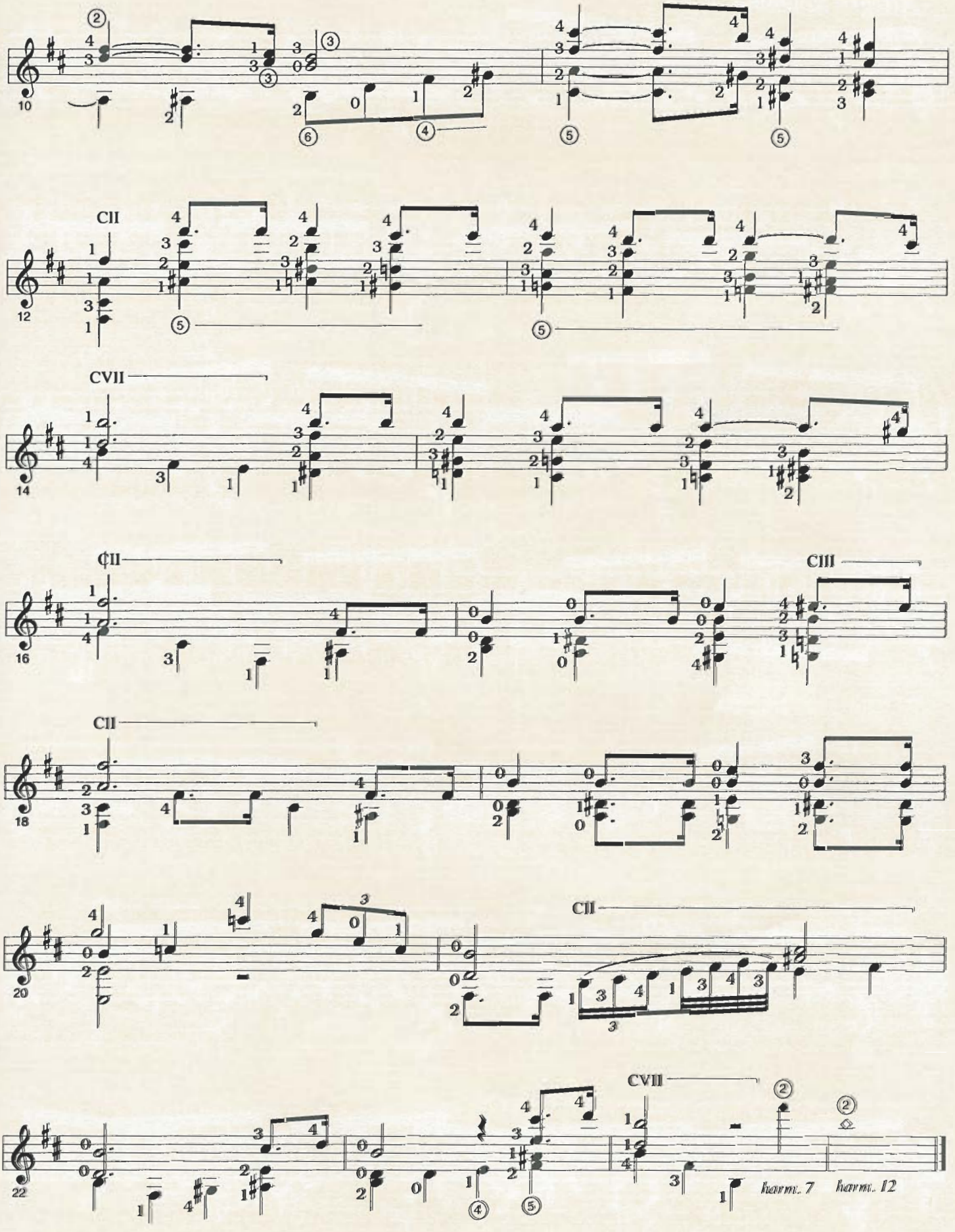



CIX
19
22
25
28
31
34
37

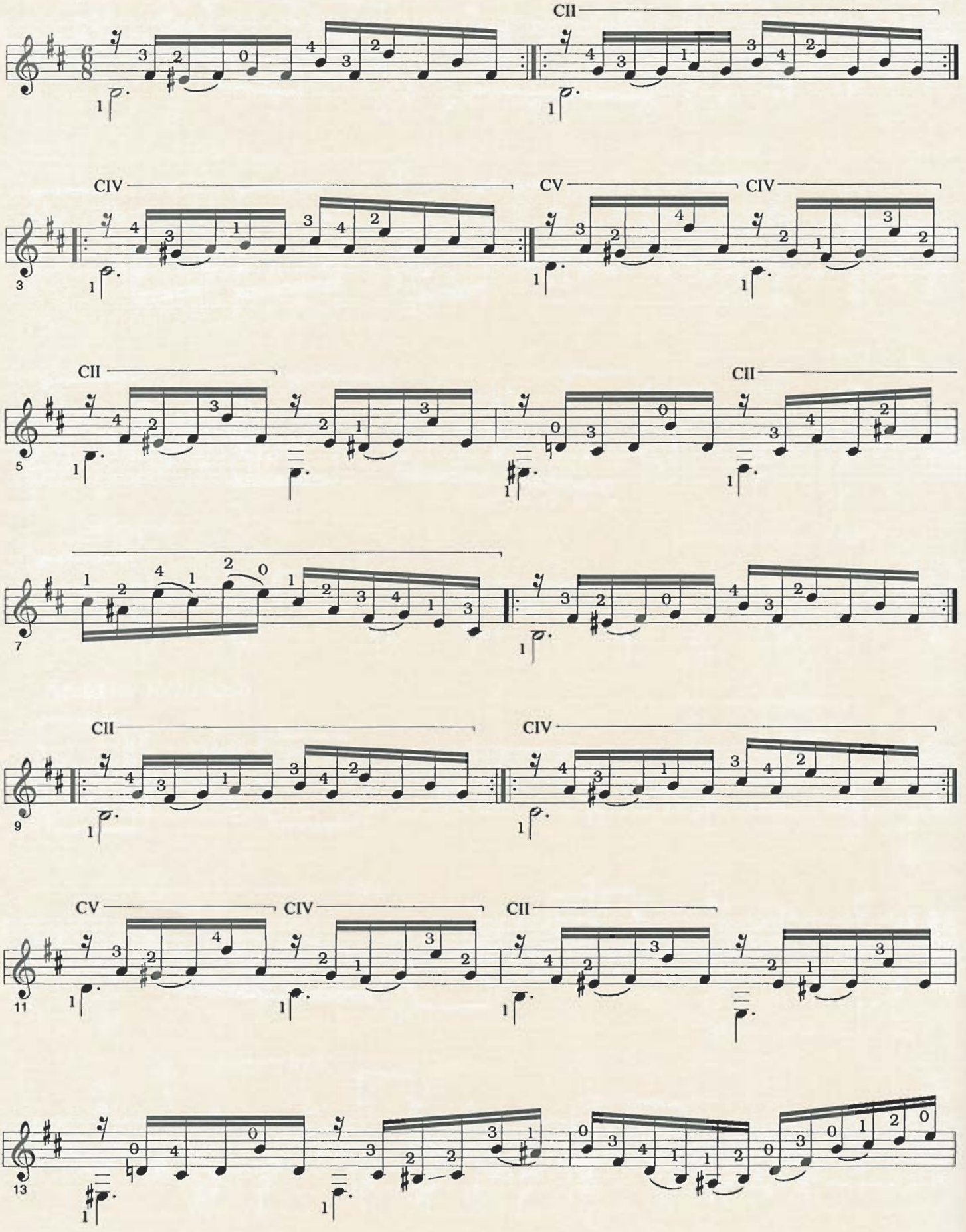


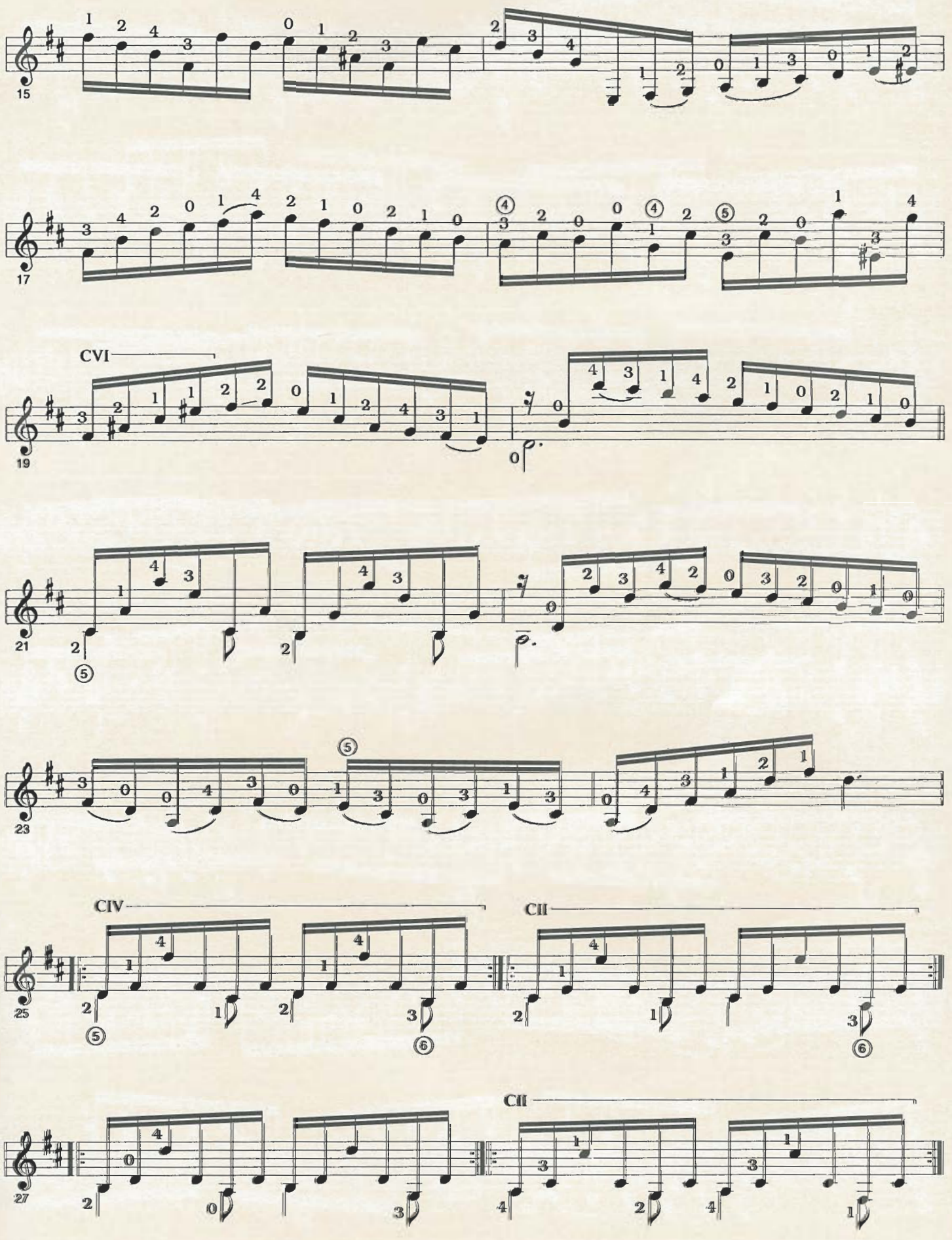
Andante Religioso

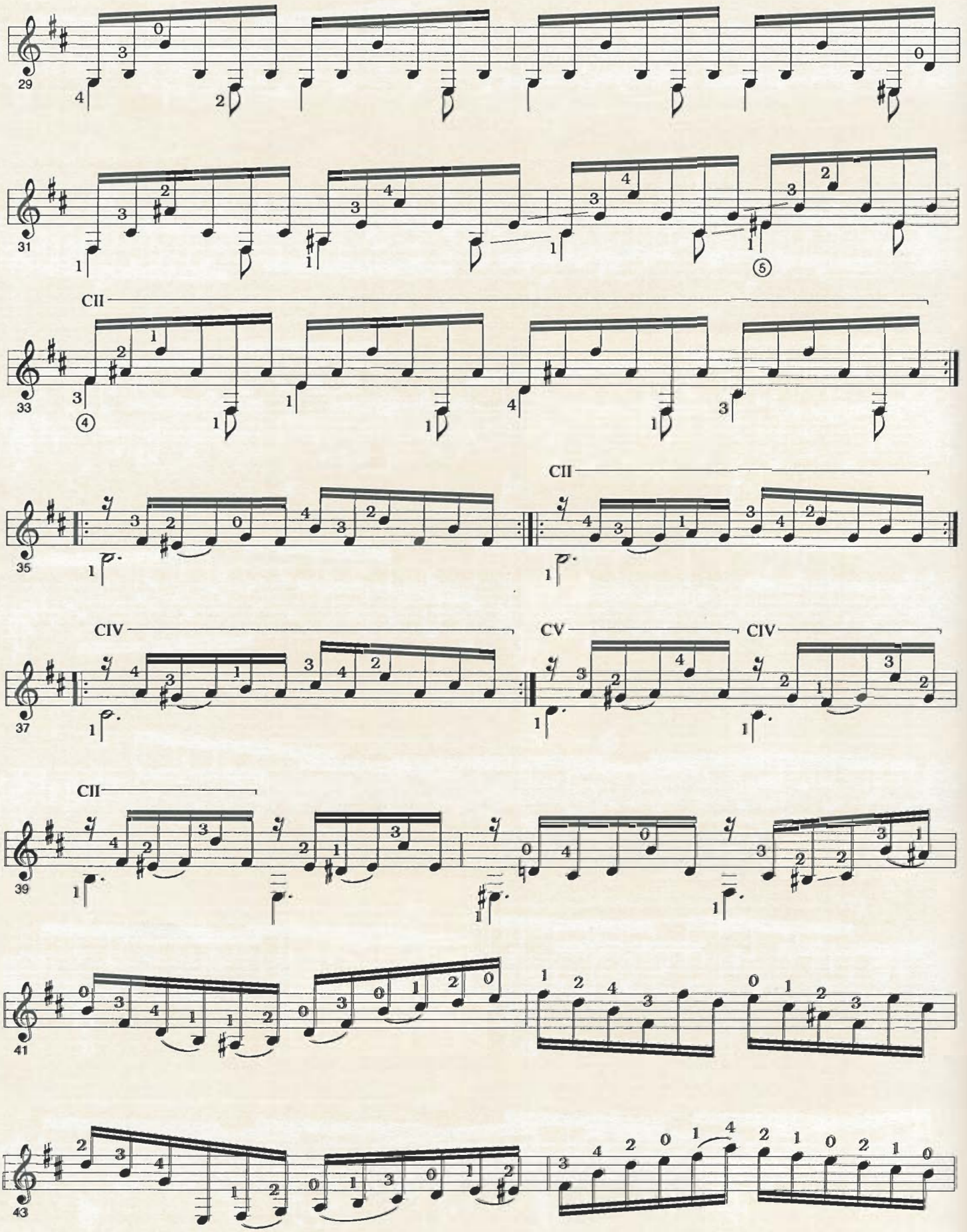


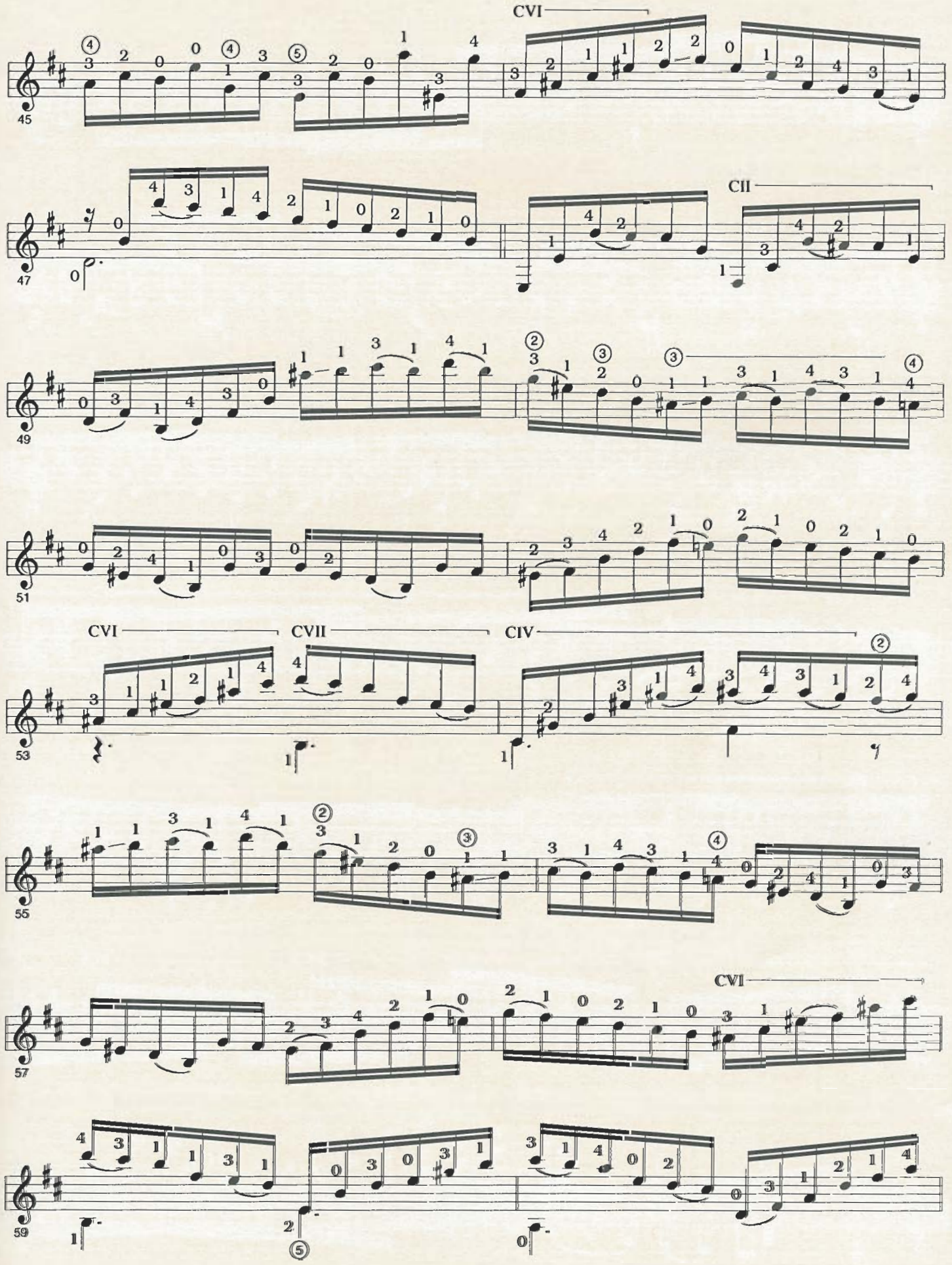

10
CII
12
CVII
14
¢II
CIII
16
CII
18
CII
20
CVII
22
harm. 7
harm. 12

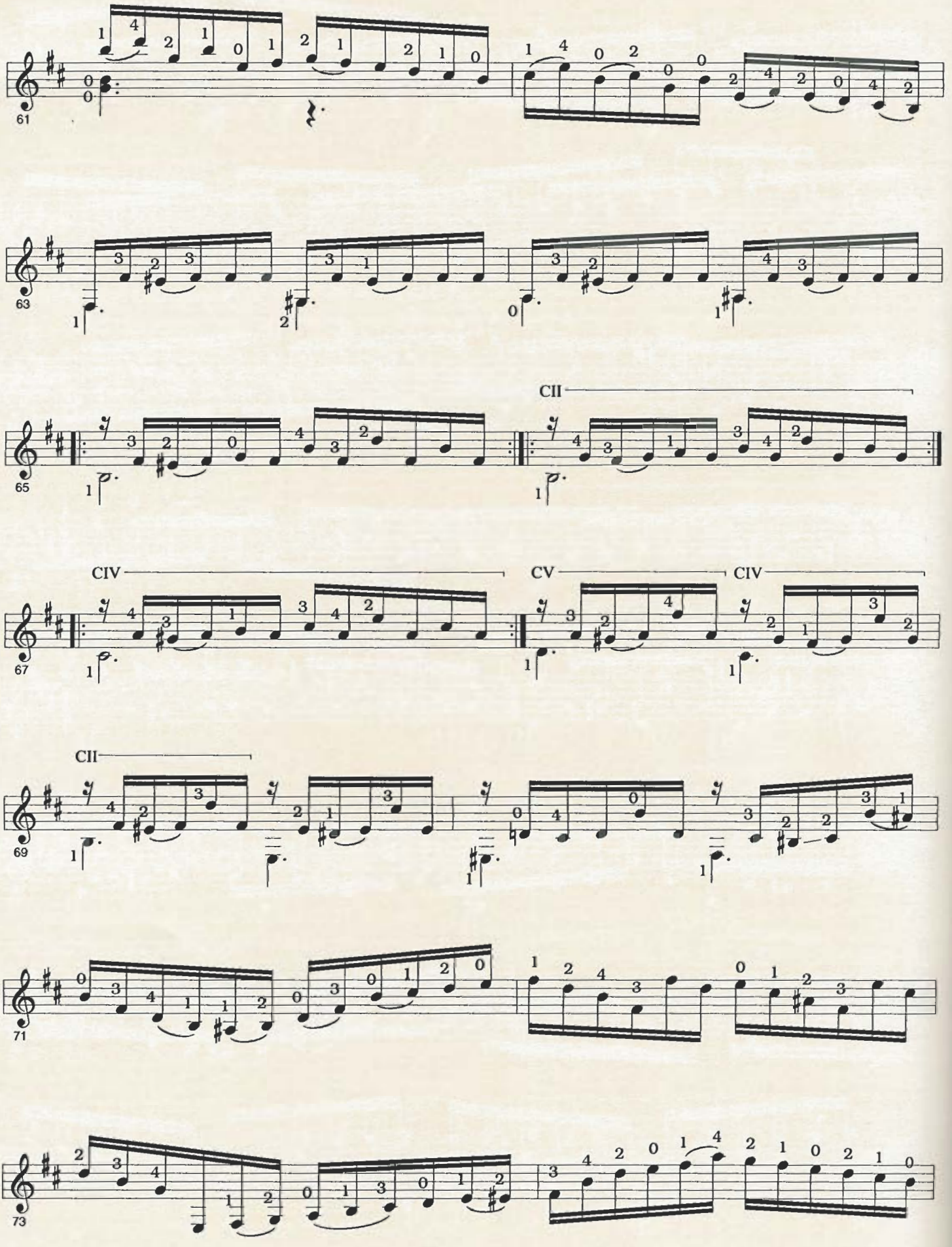
Allegro Solemne

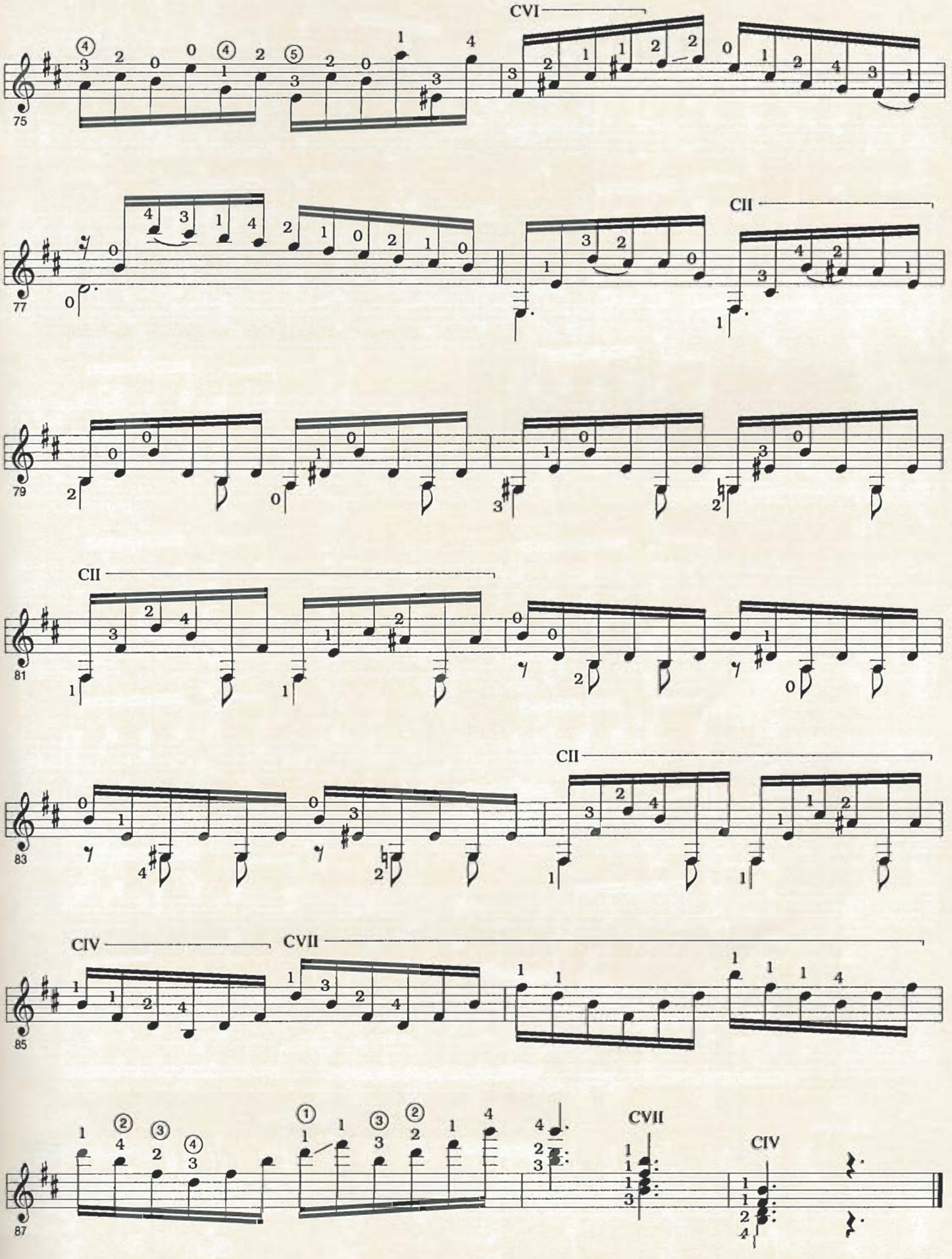



15
17
CVI
19
21
23
CIV
CII
25
CII
27


29
31
CII
33
35
CII
CIV
CV
CIV
37
CII
39
41
43

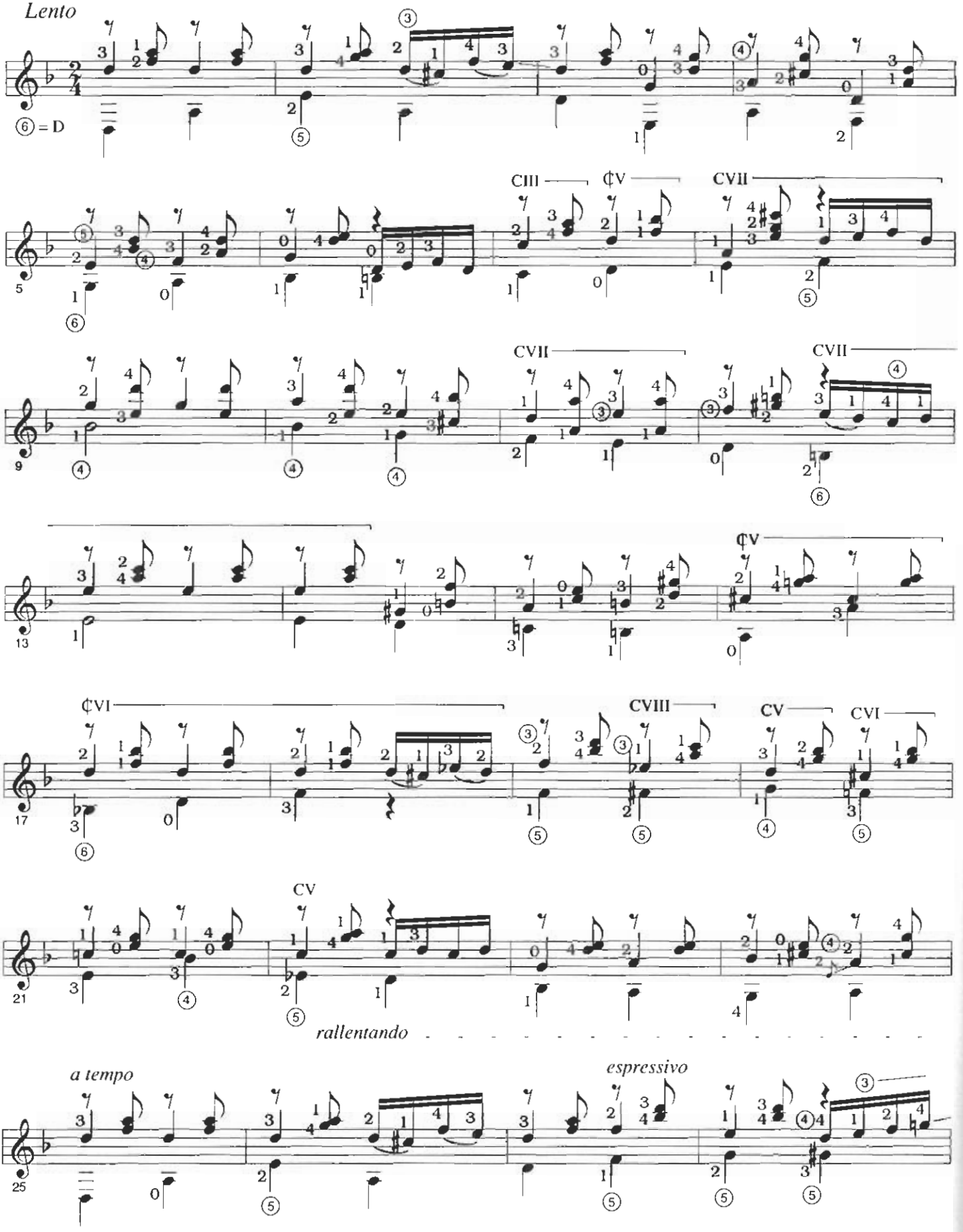

CVI
45
47
CII
49
51
CVI
CVII
CIV
53
55
CVI
57
59

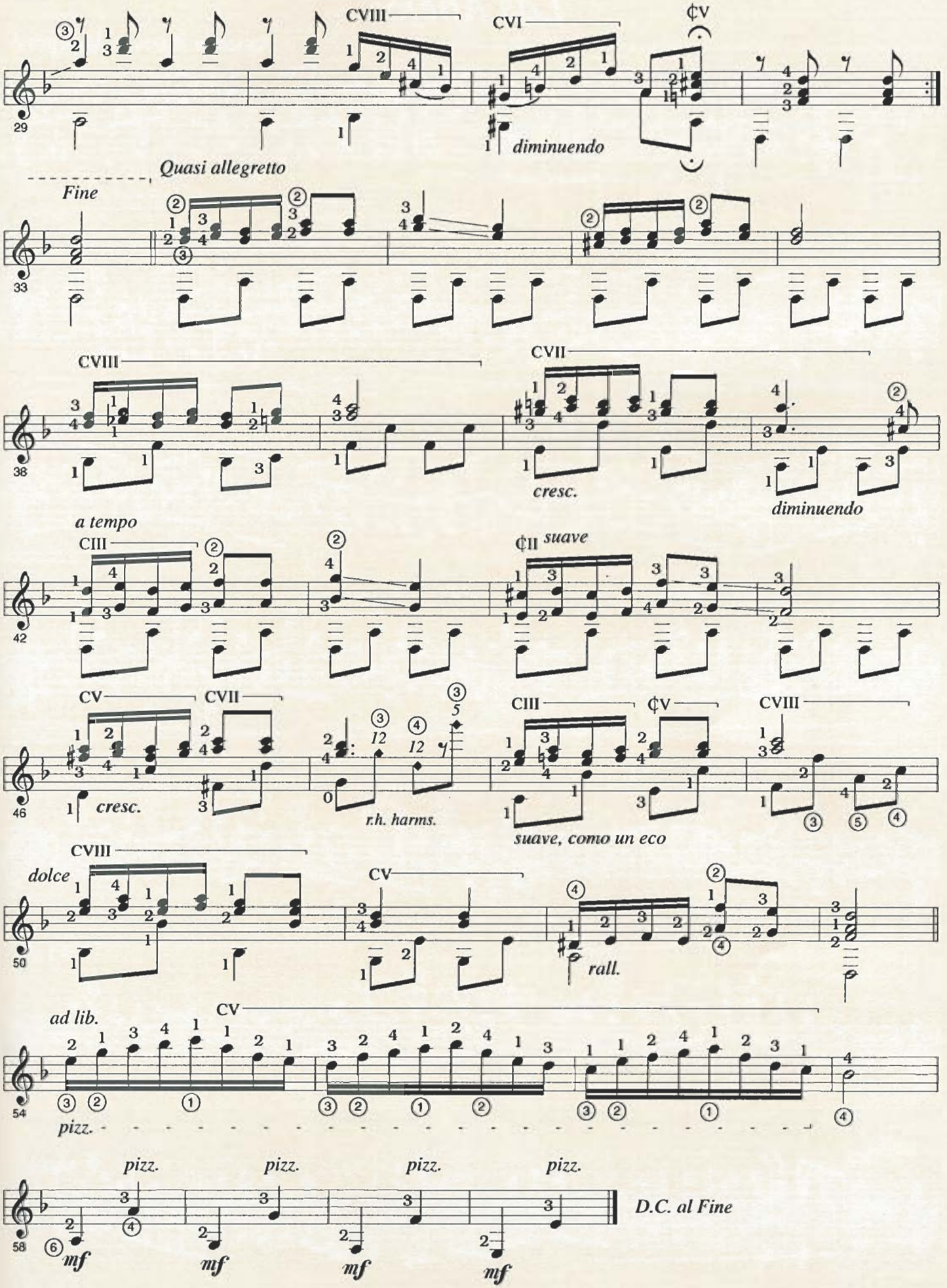

61
63
65
CII
67
CIV
CV
CIV
69
CII
71
73


CVI
CII
CII
CII
CIV
CVII
CVII
CIV

La Samaritana

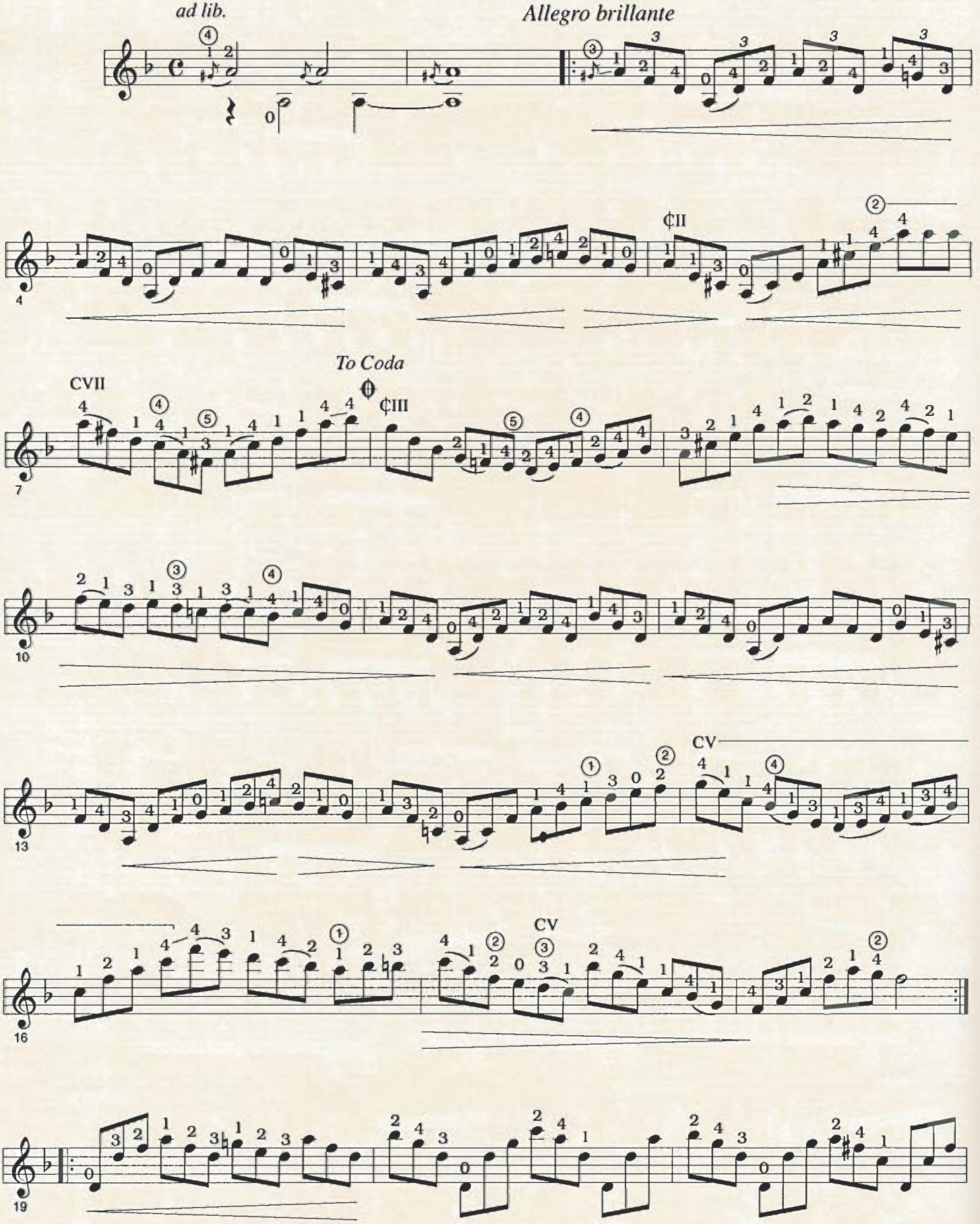
Agustín Barrios Mangoré

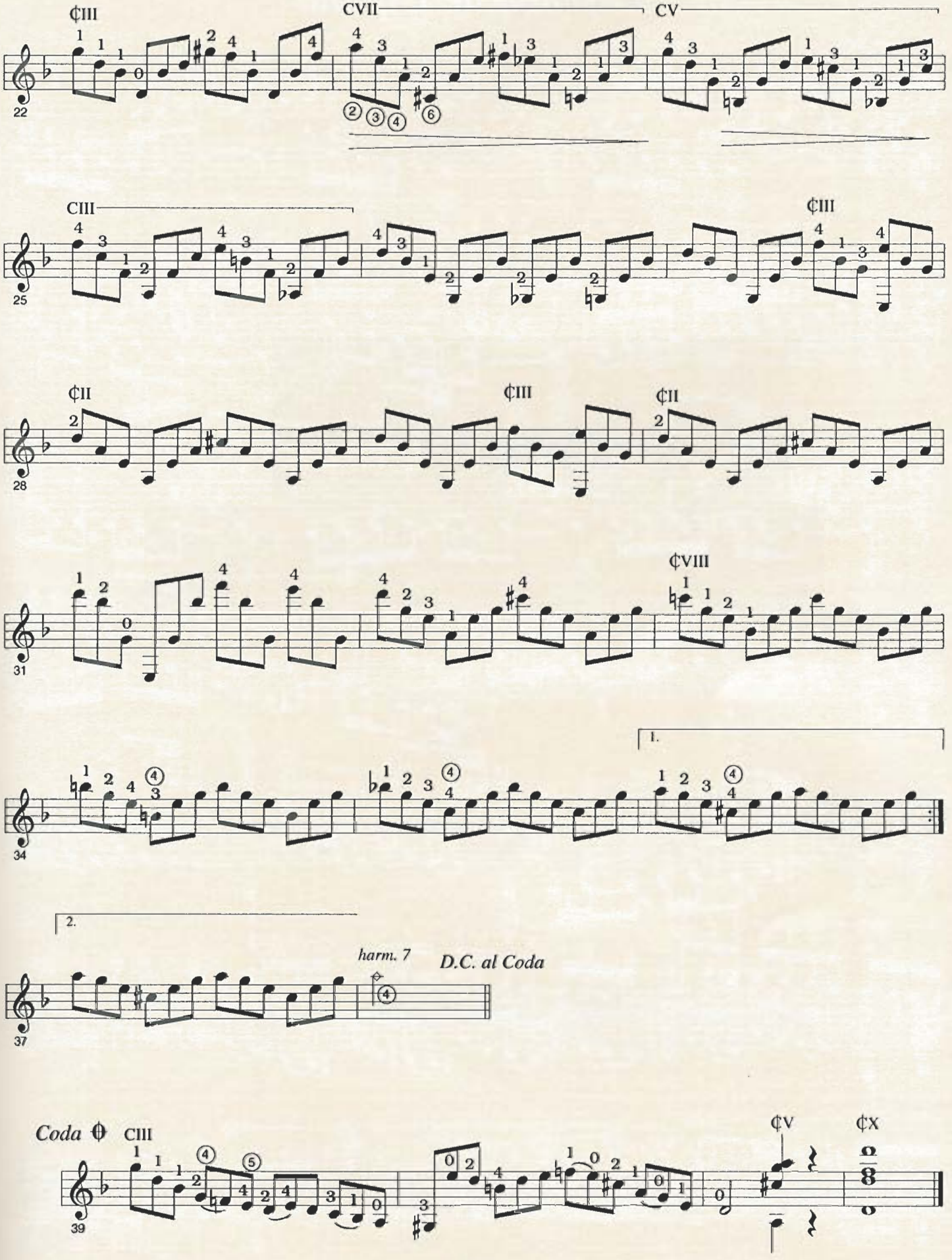



CVIII
CVI
¢V
29
diminuendo
Quasi allegretto
Fine
33
CVIII
CVII
38
cresc.
diminuendo
a tempo
CIII
¢II
suave
42
CV
CVII
46
cresc.
r.h. harms.
CIII
¢V
CVIII
suave, como un eco
CVIII
dolce
CV
50
rall.
ad lib.
CV
54
pizz.
pizz.
pizz.
pizz.
pizz.
58
mf
mf
mf
mf
D.C. al Fine

Las Abejas

Agustín Barrios Mangoré

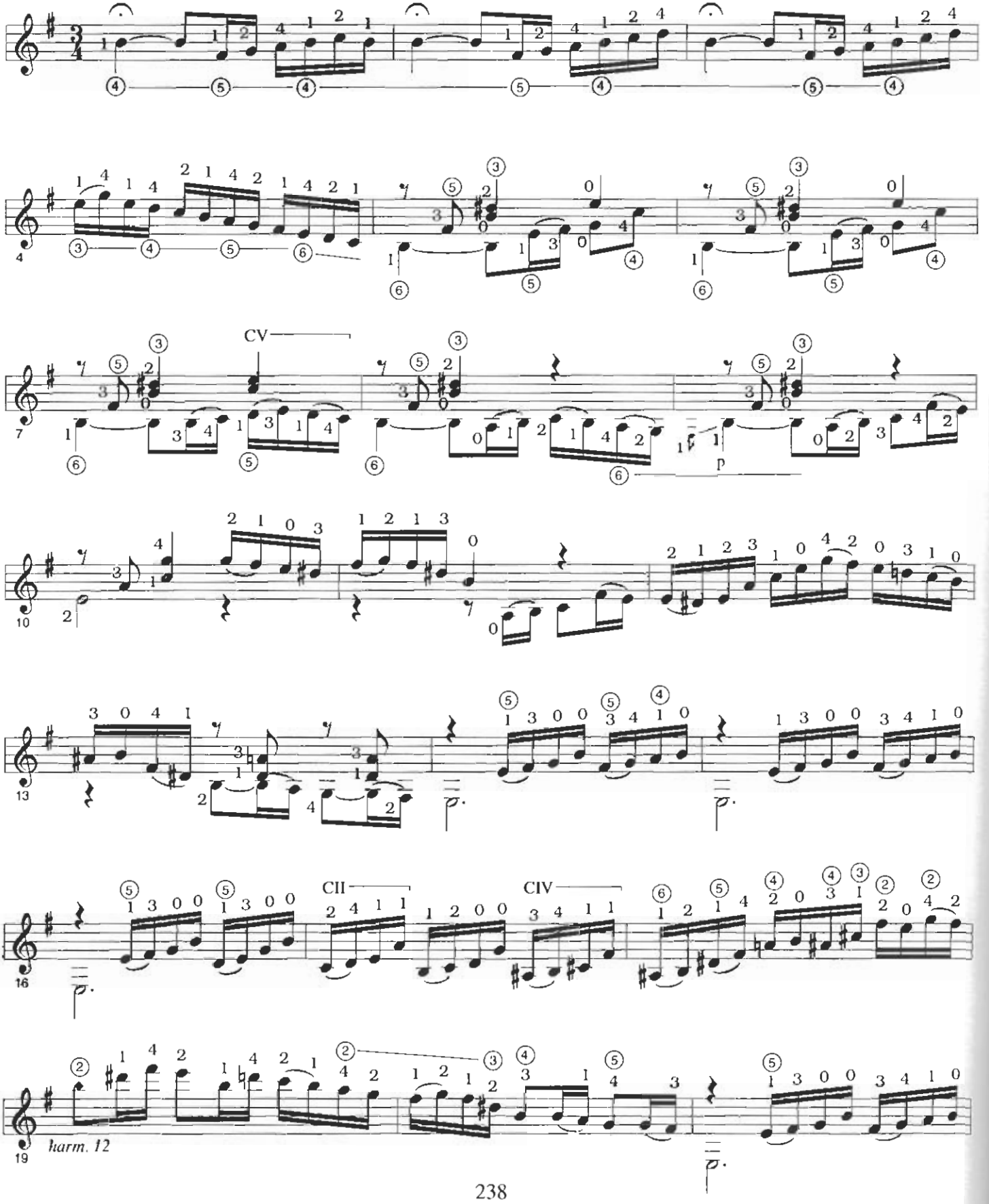


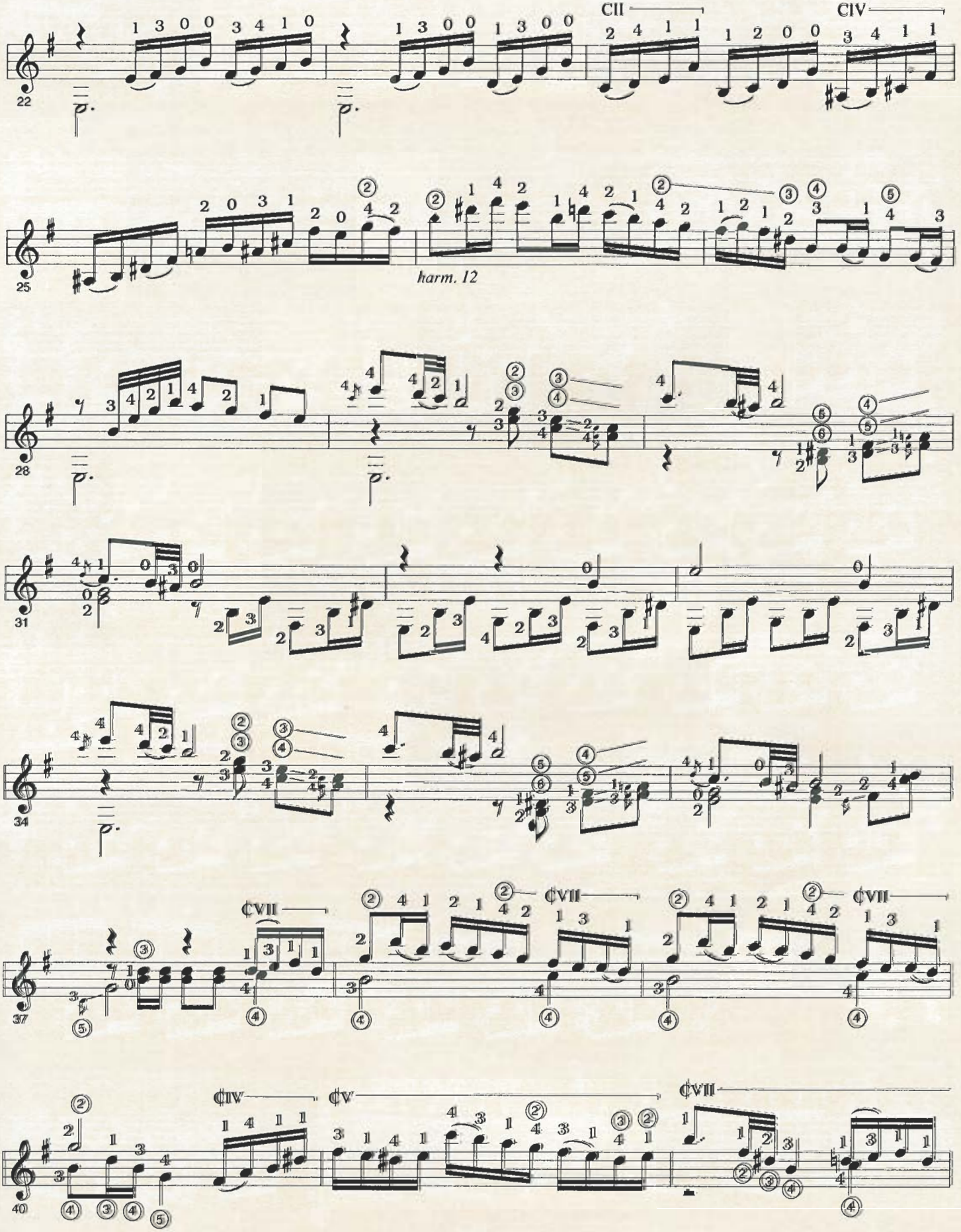

¢III
CVII
CV
22
CIII
¢III
25
¢II
¢III
¢II
28
¢VIII
31
1.
34
2.
harm. 7
D.C. al Coda
37
Coda
CIII
¢V
¢X
39

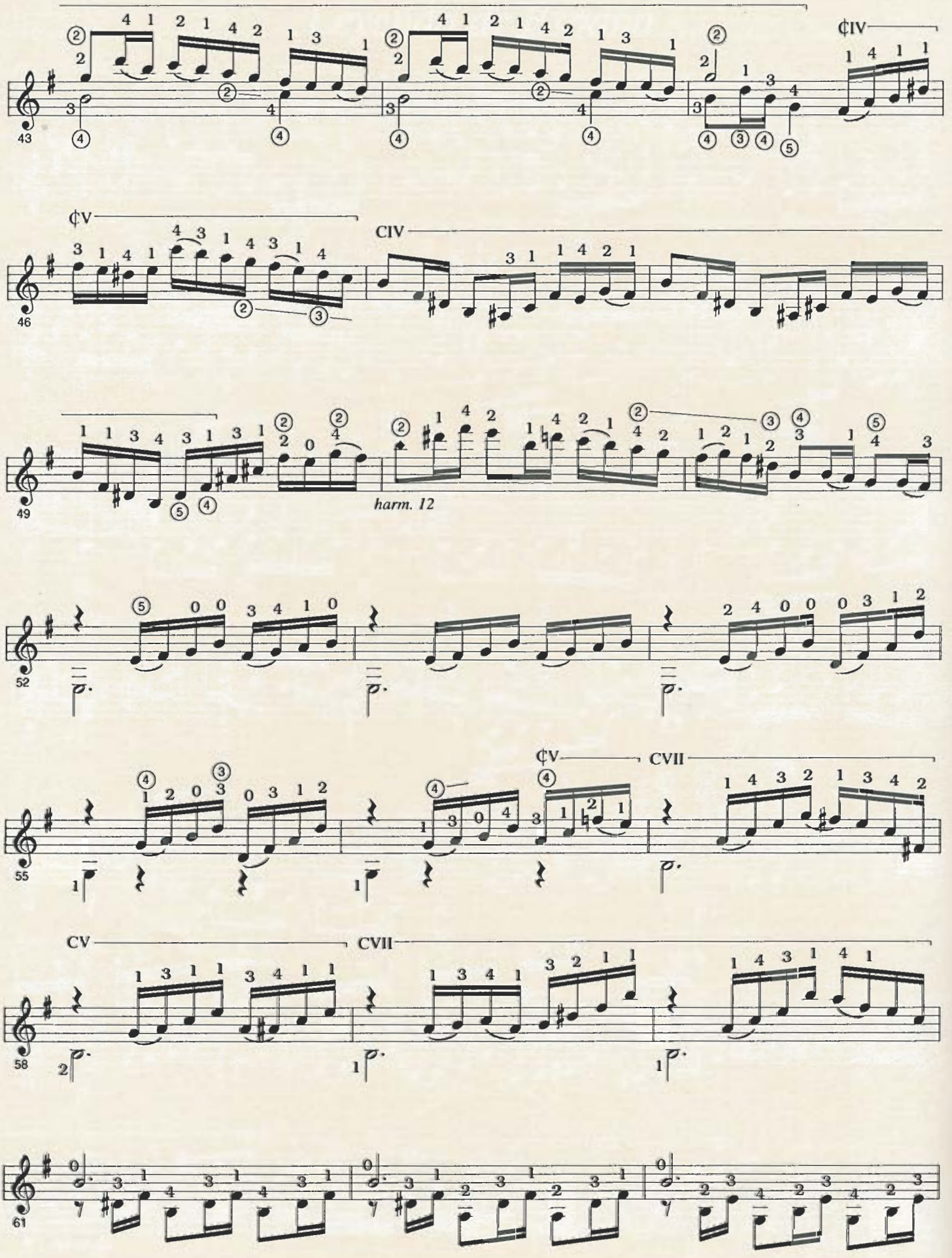
Leyenda de España

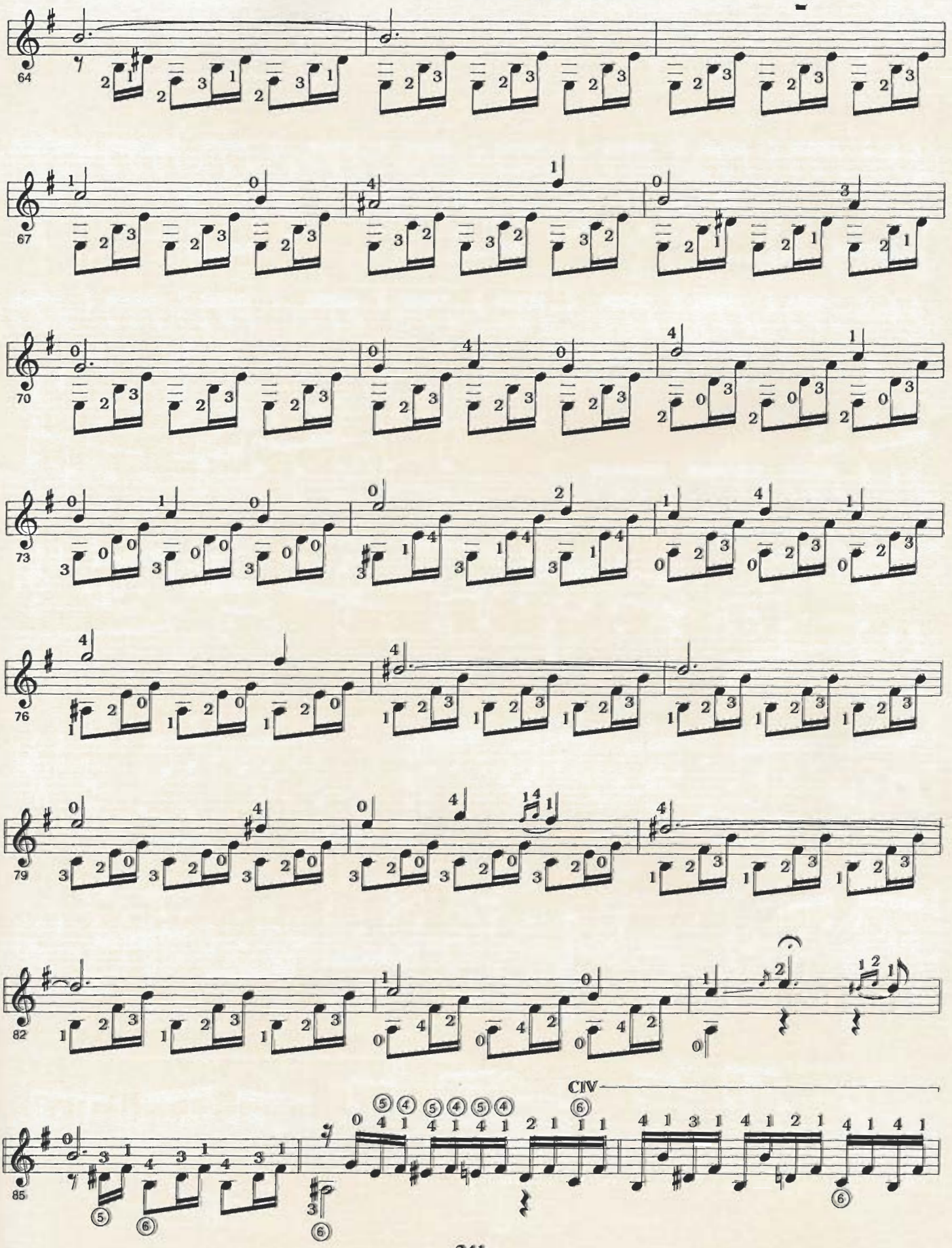
Agustín Barrios Mangoré

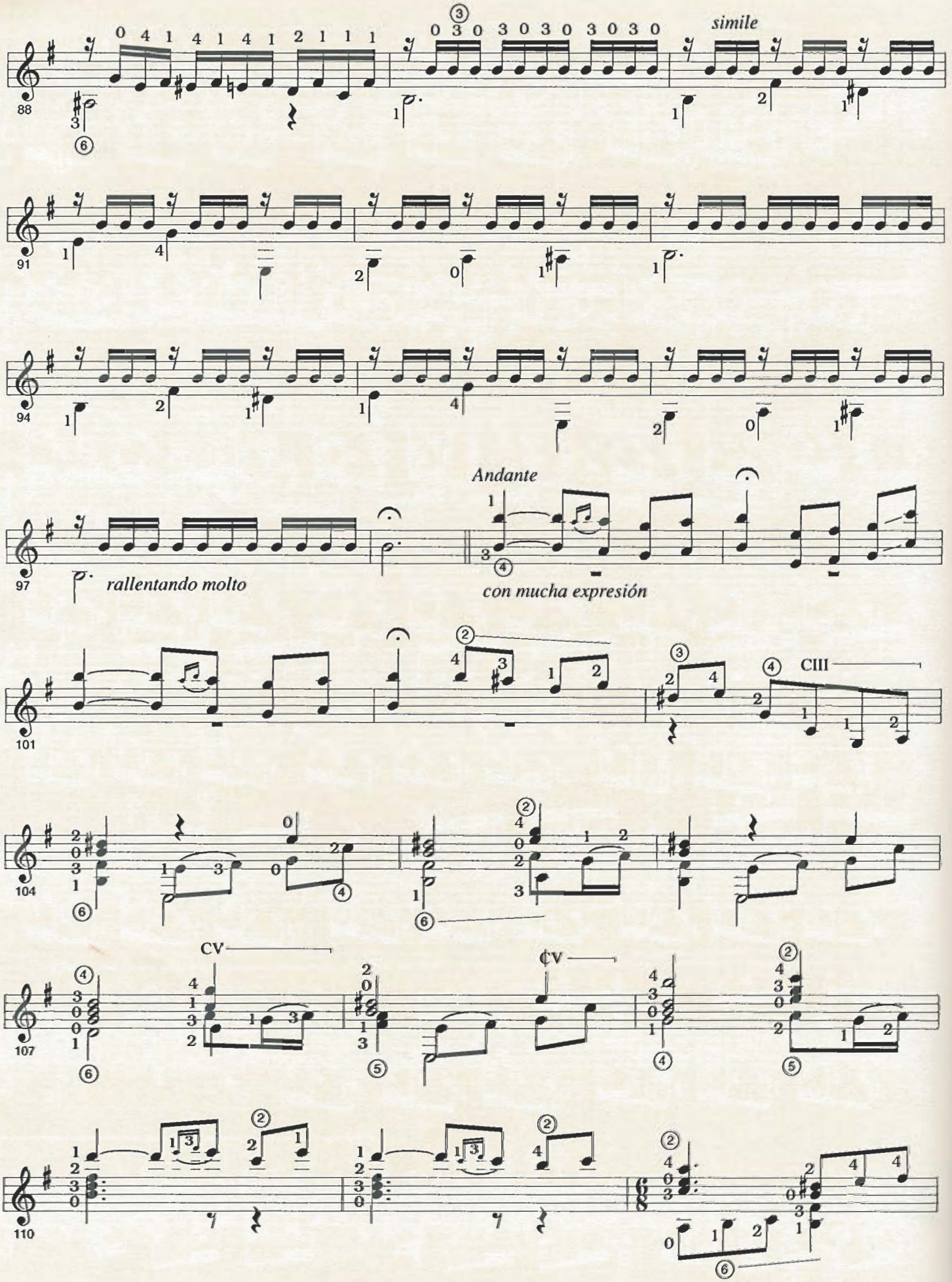
Con anima

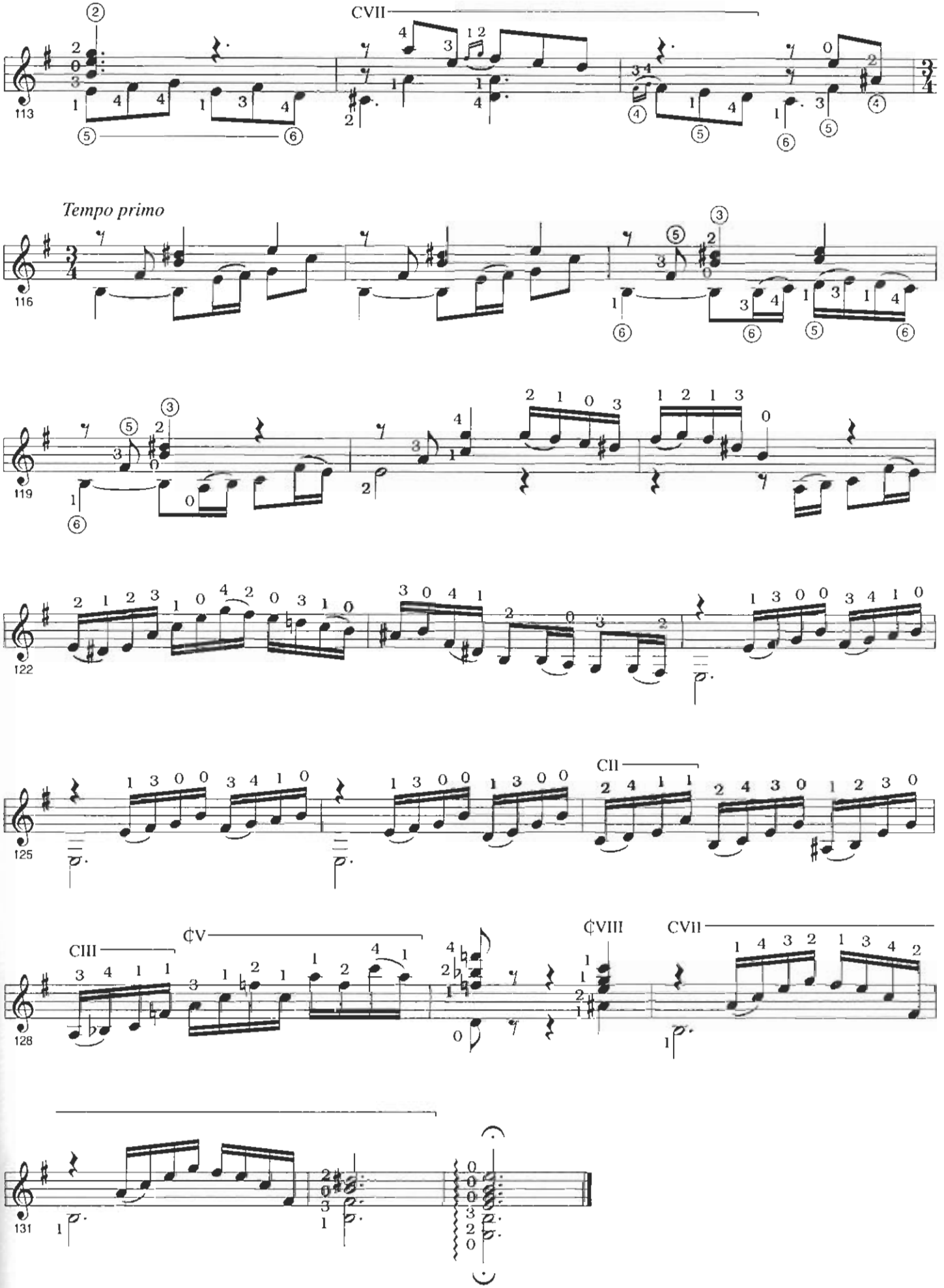



CII
CIV
harm. 12
¢VII
¢VII
¢VII
¢IV
¢V
¢VII


43
¢IV
46
¢V
CIV
49
harm. 12
52
55
¢V
CVII
58
CV
CVII
61

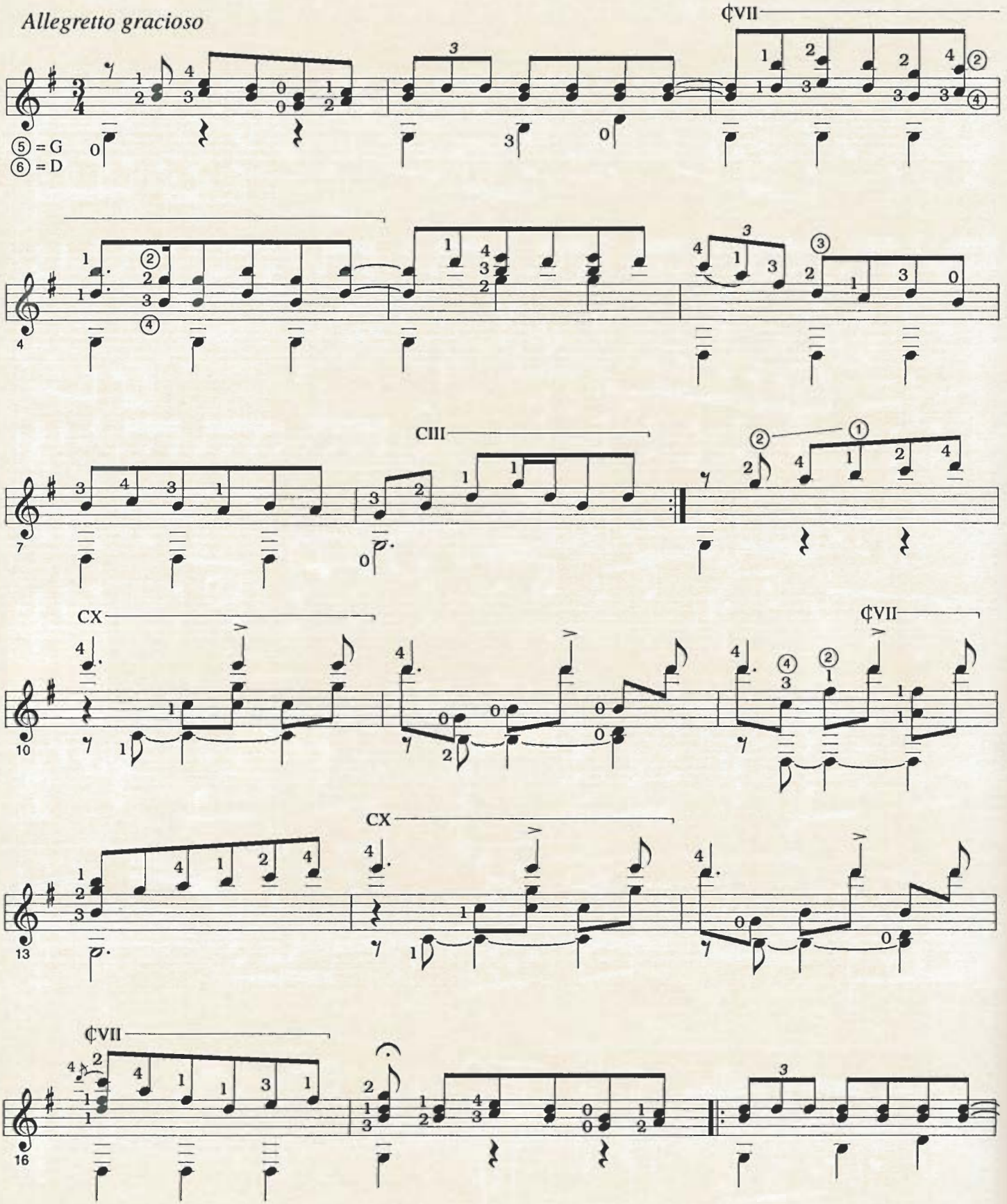

64
67
70
73
76
79
82
85
CIV

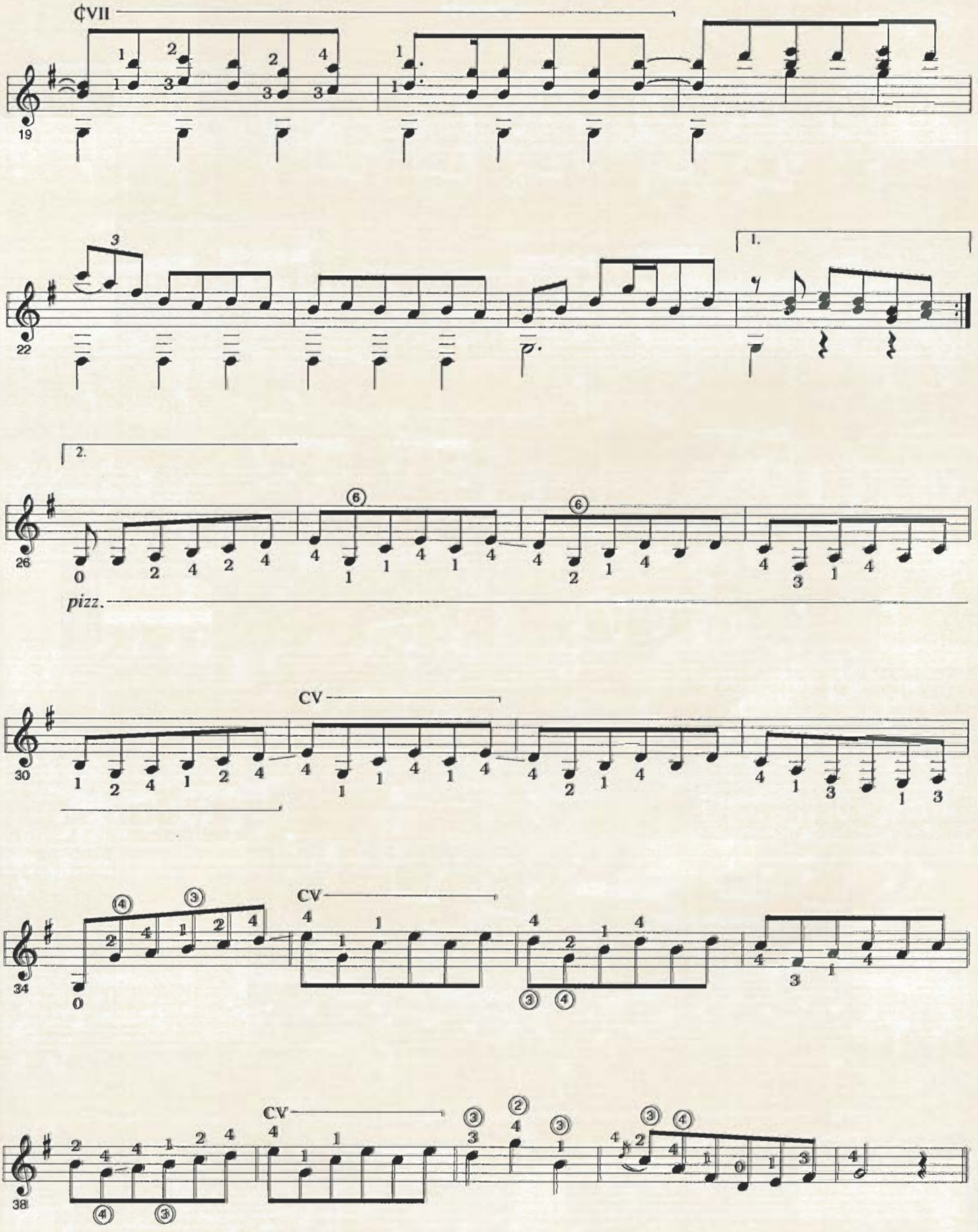

simile
Andante
rallentando molto
con mucha expresión
CIII
CV
CV

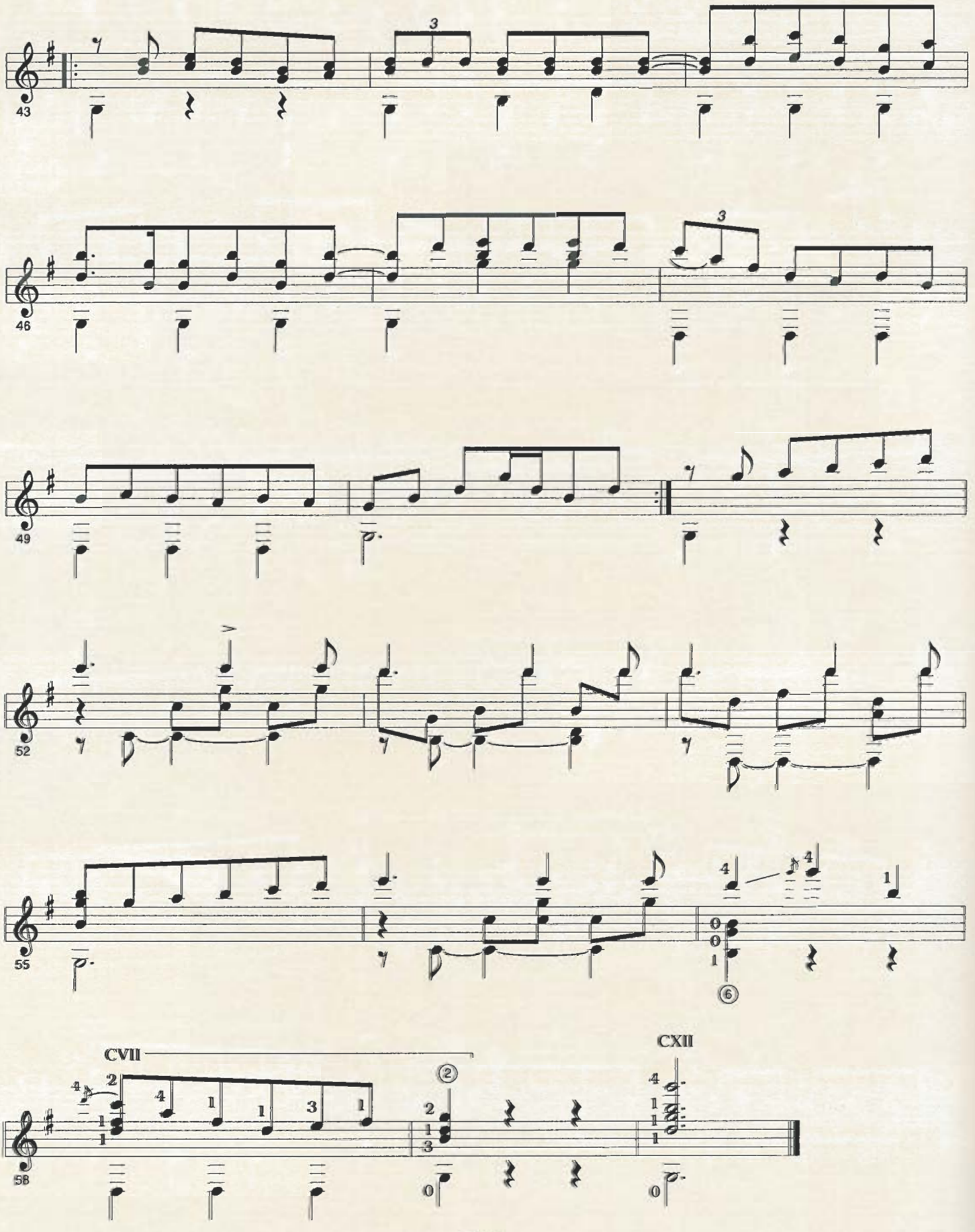

CVII
Tempo primo
CII
CIII
¢V
¢VIII
CVII

London Carapé

Agustín Barrios Mangoré



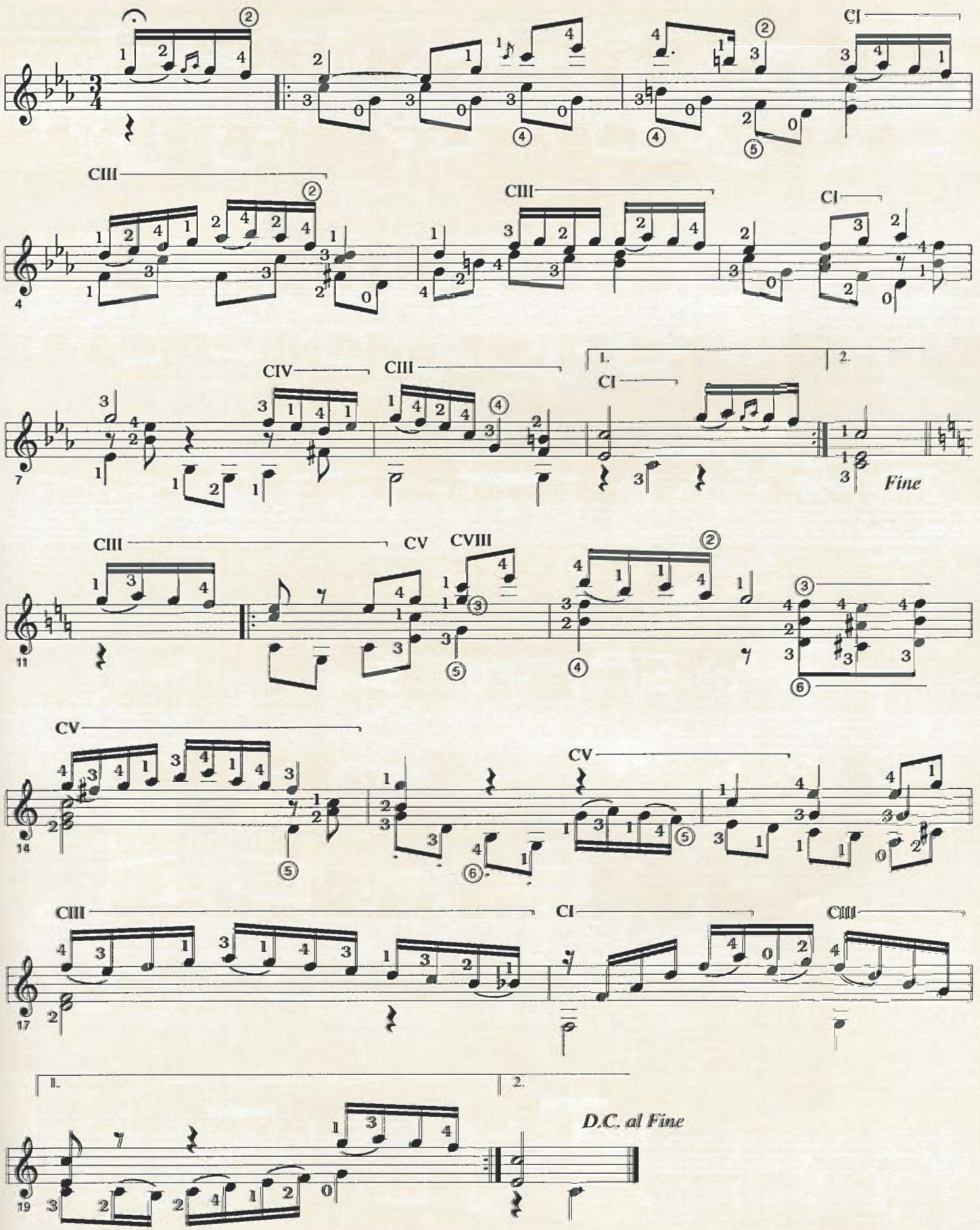

¢VII
19
22
1.
2.
26
pizz.
CV
30
CV
34
CV
38


43
46
49
52
55
CVII
CXII
58

Luisito

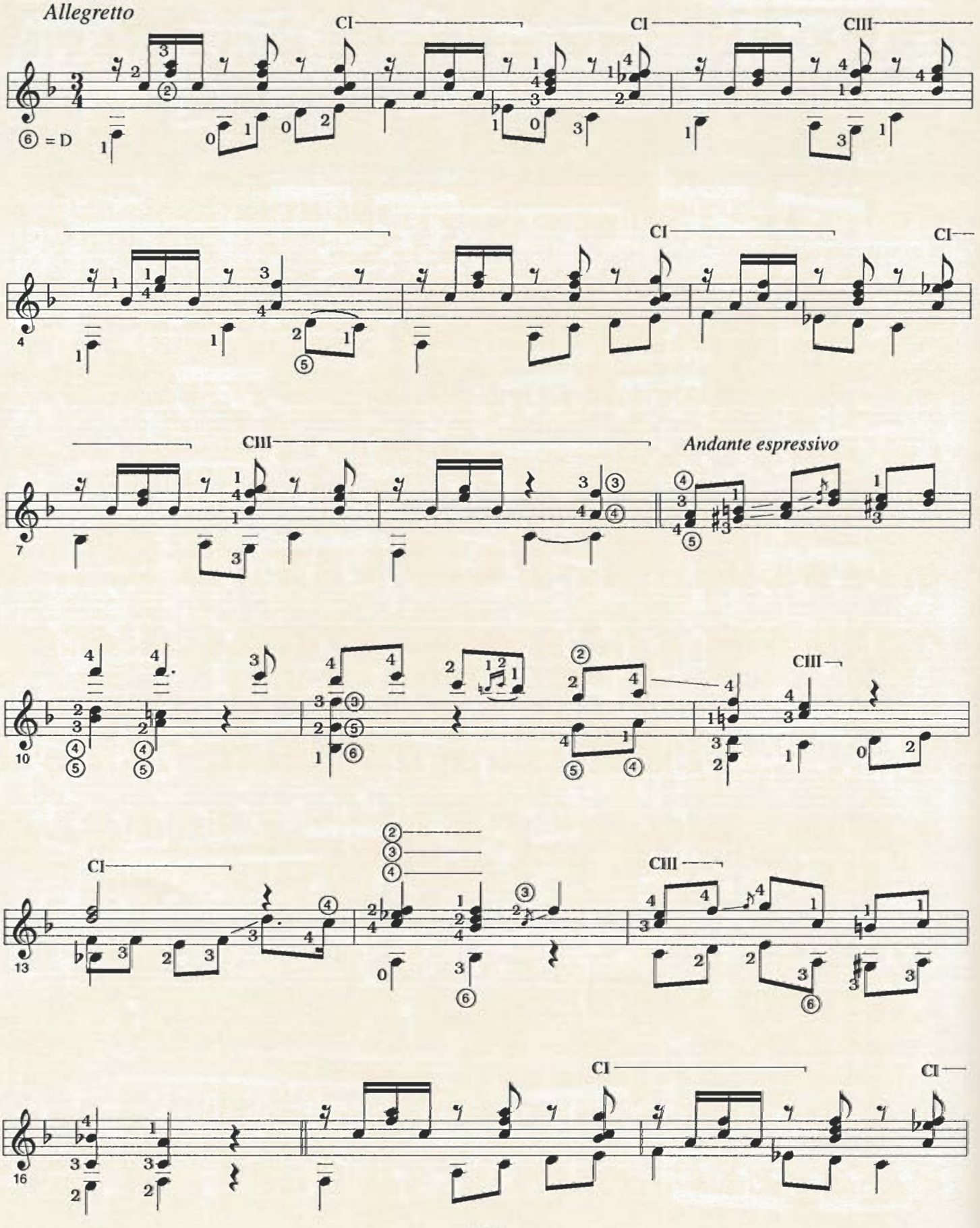
Minueto

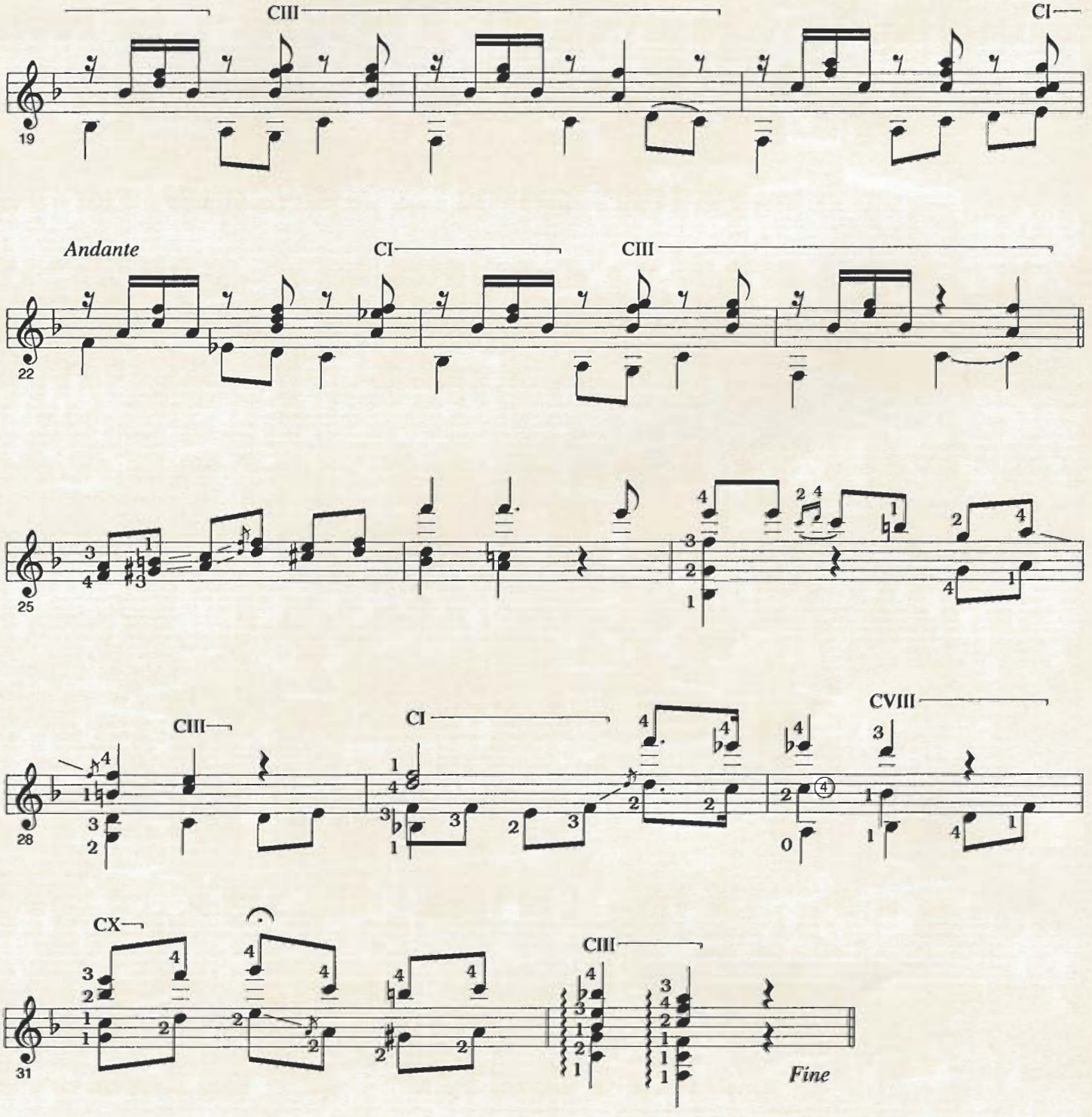
Agustín Barrios Mangoré



Luz Mala

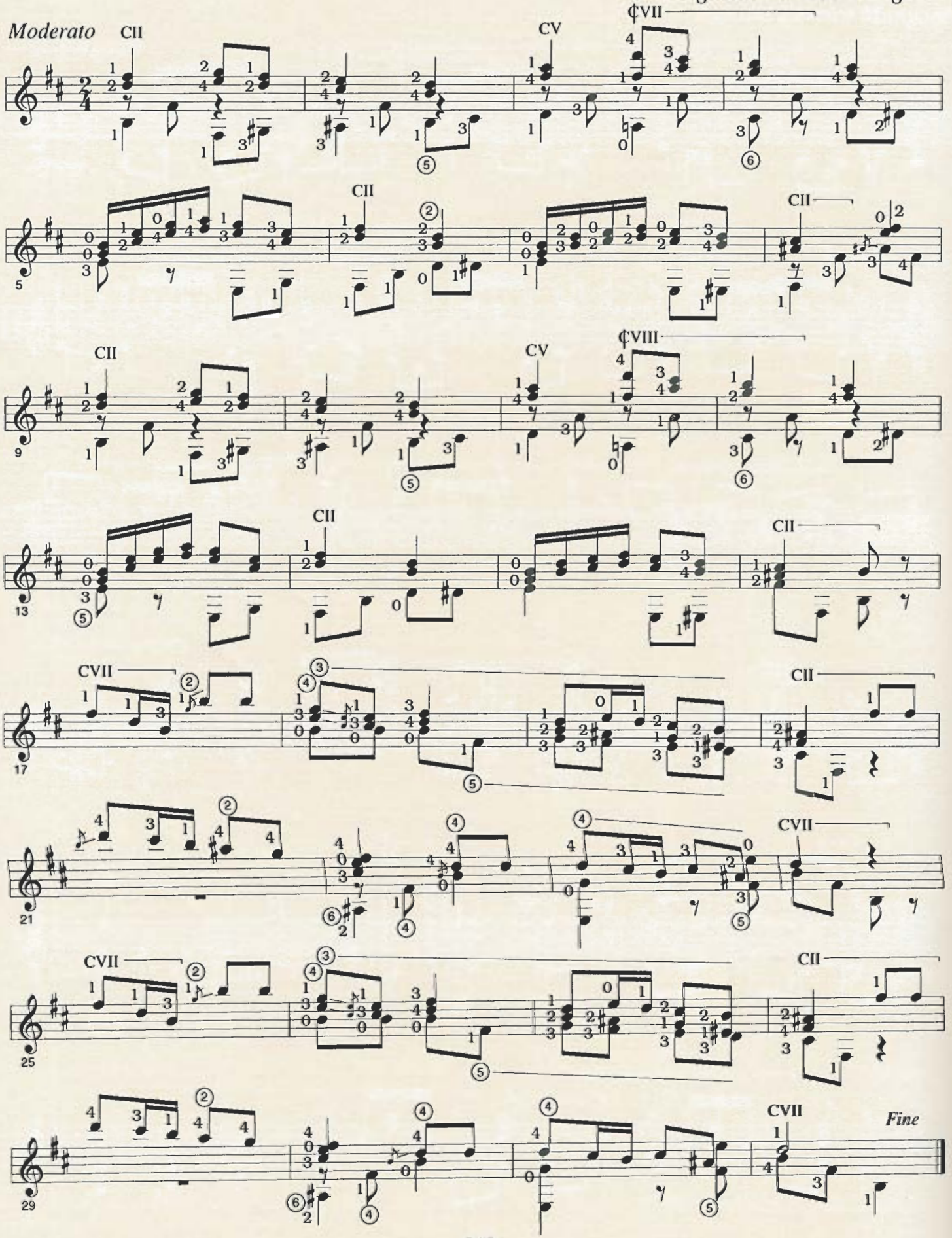
Agustín Barrios Mangoré




CIII
CI
19
Andante
CI
CIII
22
25
CIII
CI
CVIII
28
CX
CIII
31
Fine

Mabelita

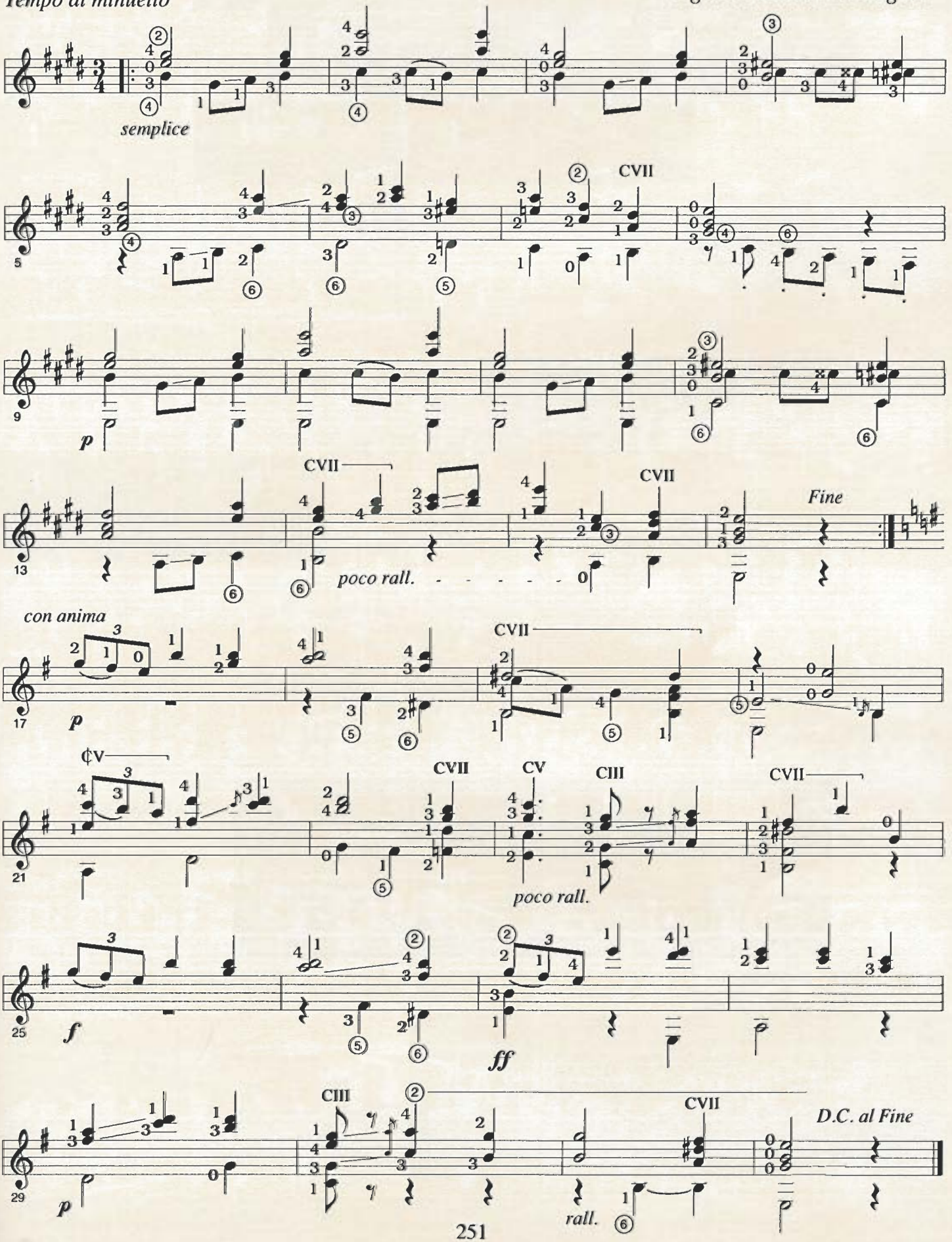
Agustín Barrios Mangoré



Madrecita

Tempo di minuetto

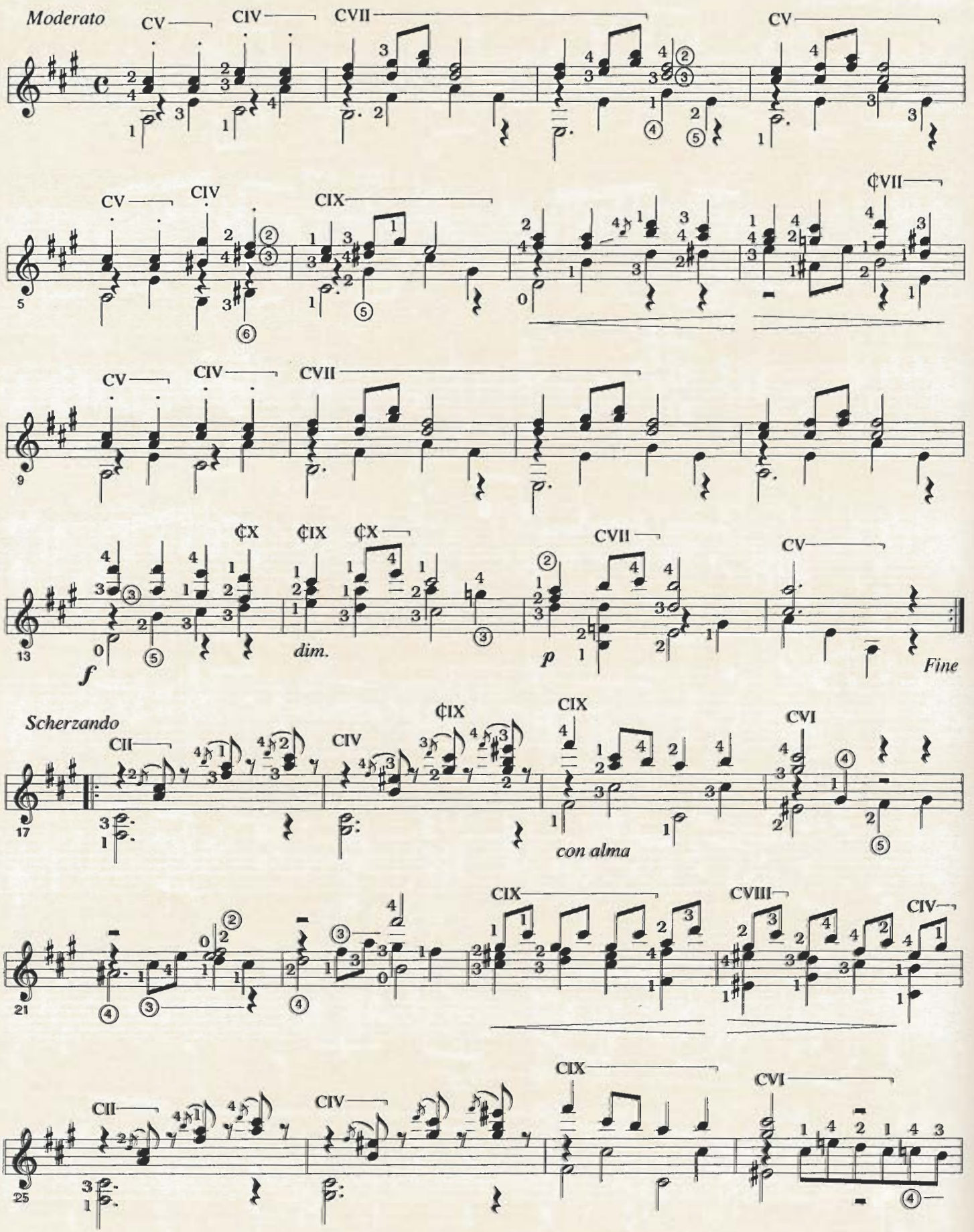
Agustín Barrios Mangoré

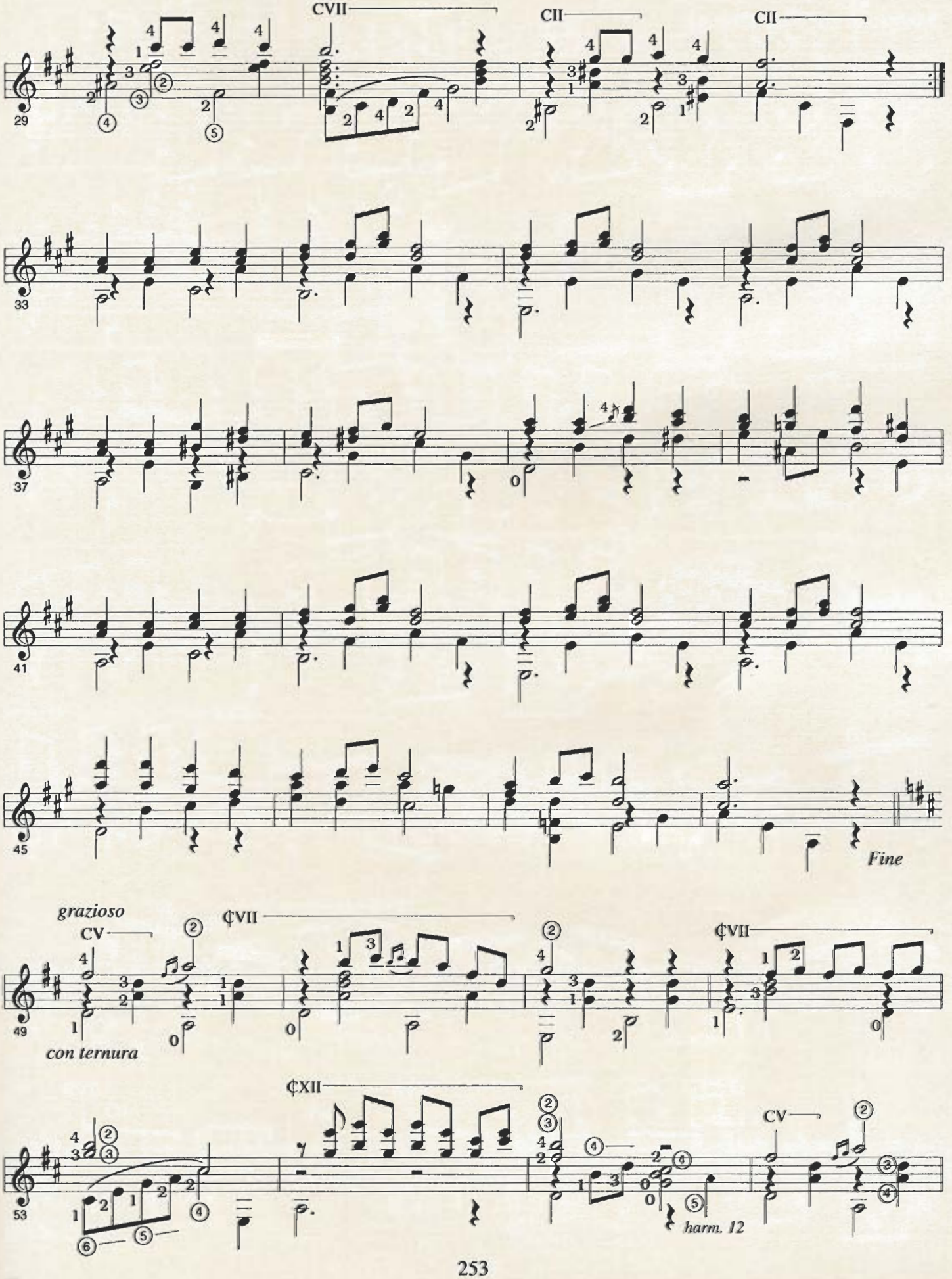


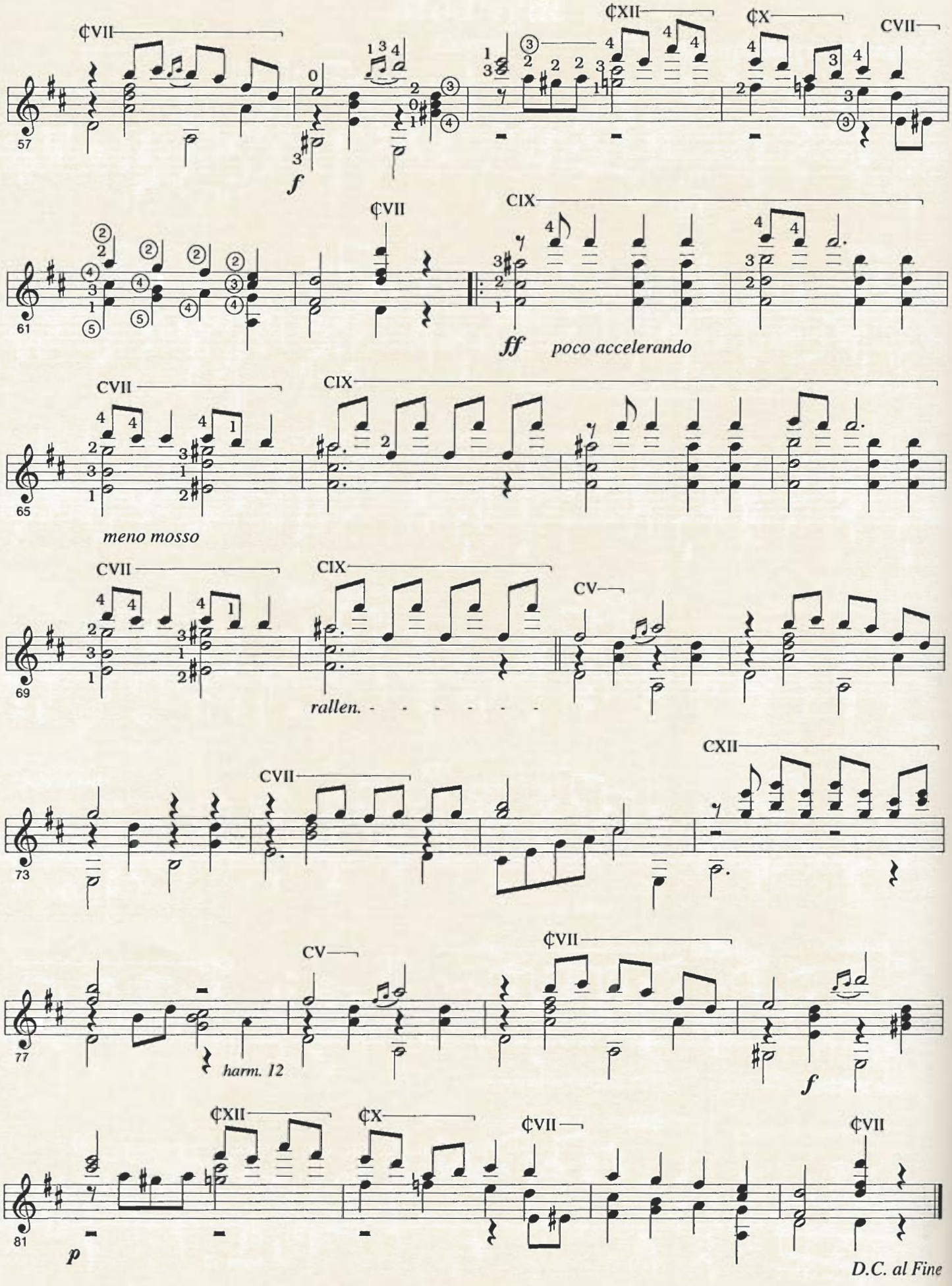
Madrigal

Gavota

Agustín Barrios Mangoré

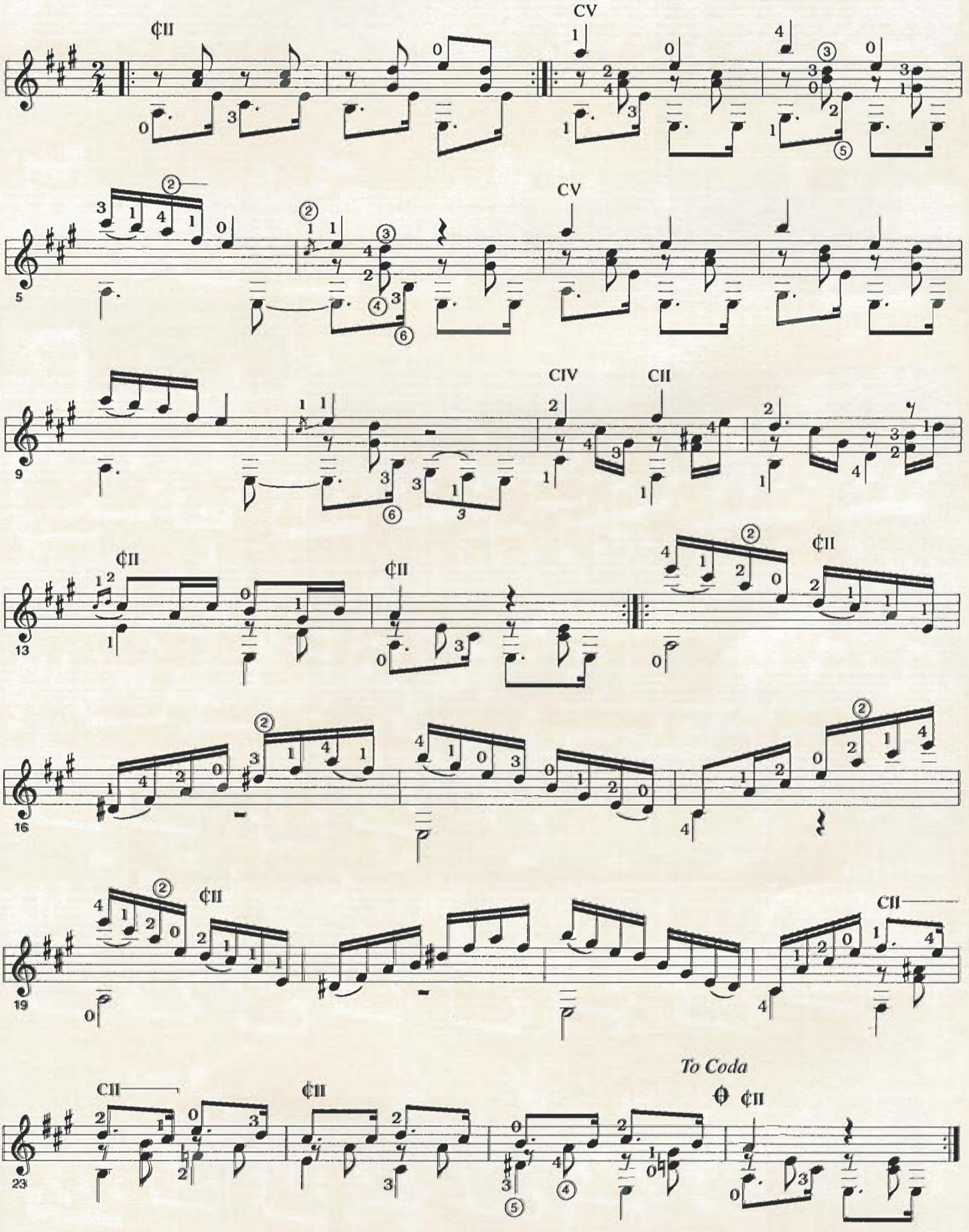


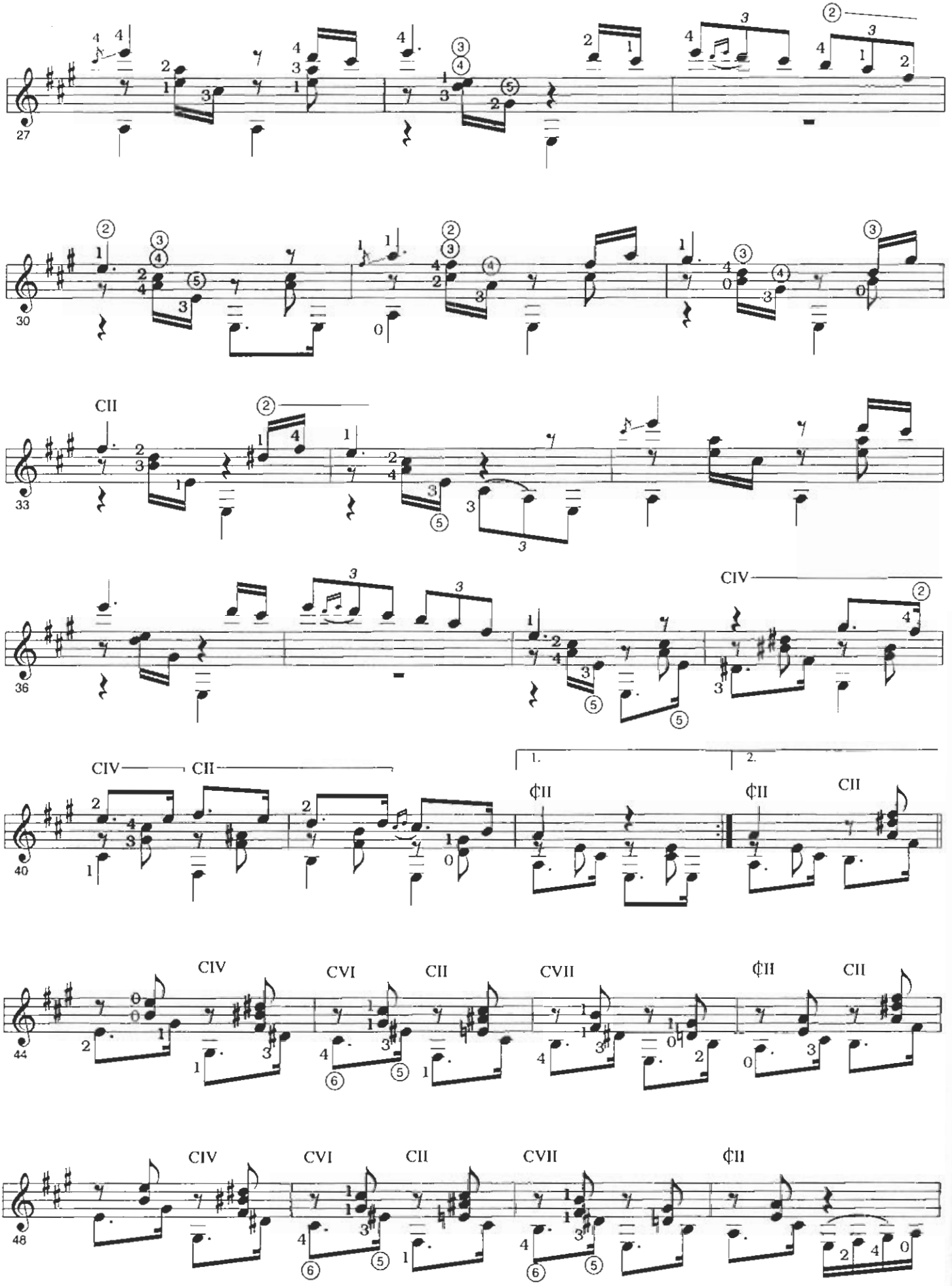

CVII
CII
CII
29
33
37
41
45
Fine
grazioso
CV
¢VII
¢VII
49
con ternura
¢XII
CV
53
harm. 12

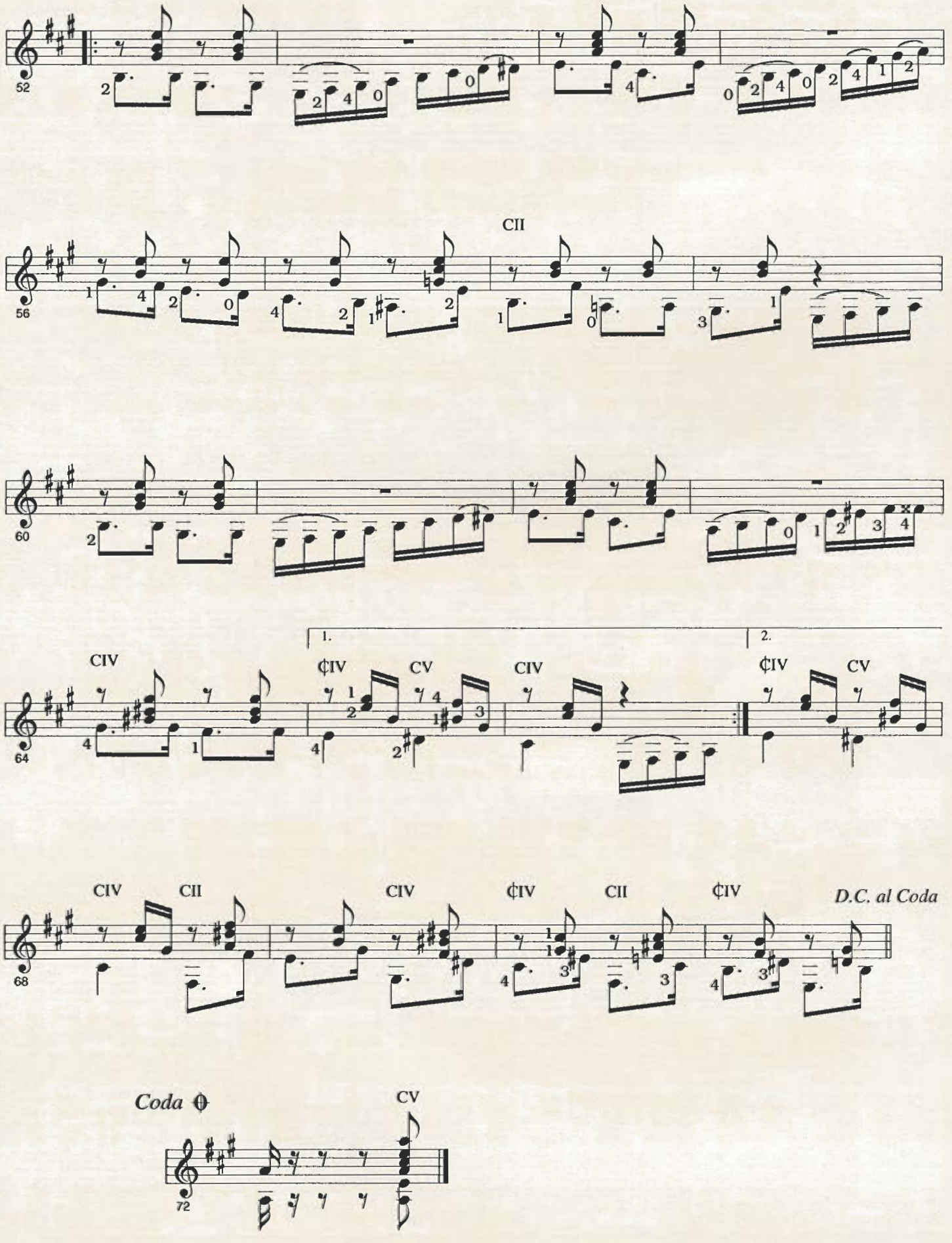

¢VII
¢XII
¢X
CVII
57
f
¢VII
CIX
61
ff
poco accelerando
CVII
CIX
65
meno mosso
CVII
CIX
CV
69
rallen.
CXII
CVII
73
CV
¢VII
77
harm. 12
f
¢XII
¢X
¢VII
¢VII
81
p
D.C. al Fine

Maxixe

Agustín Barrios Mangoré

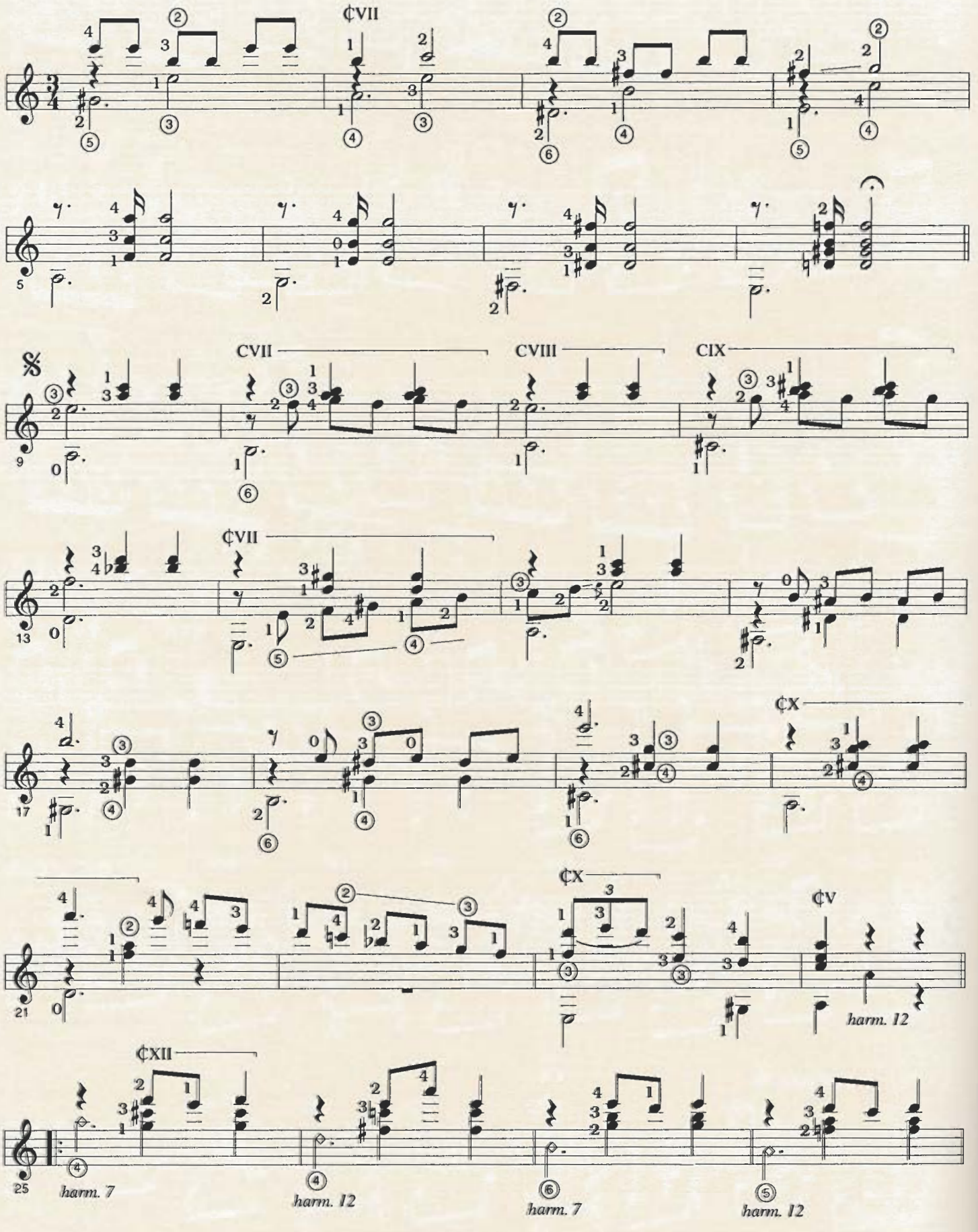


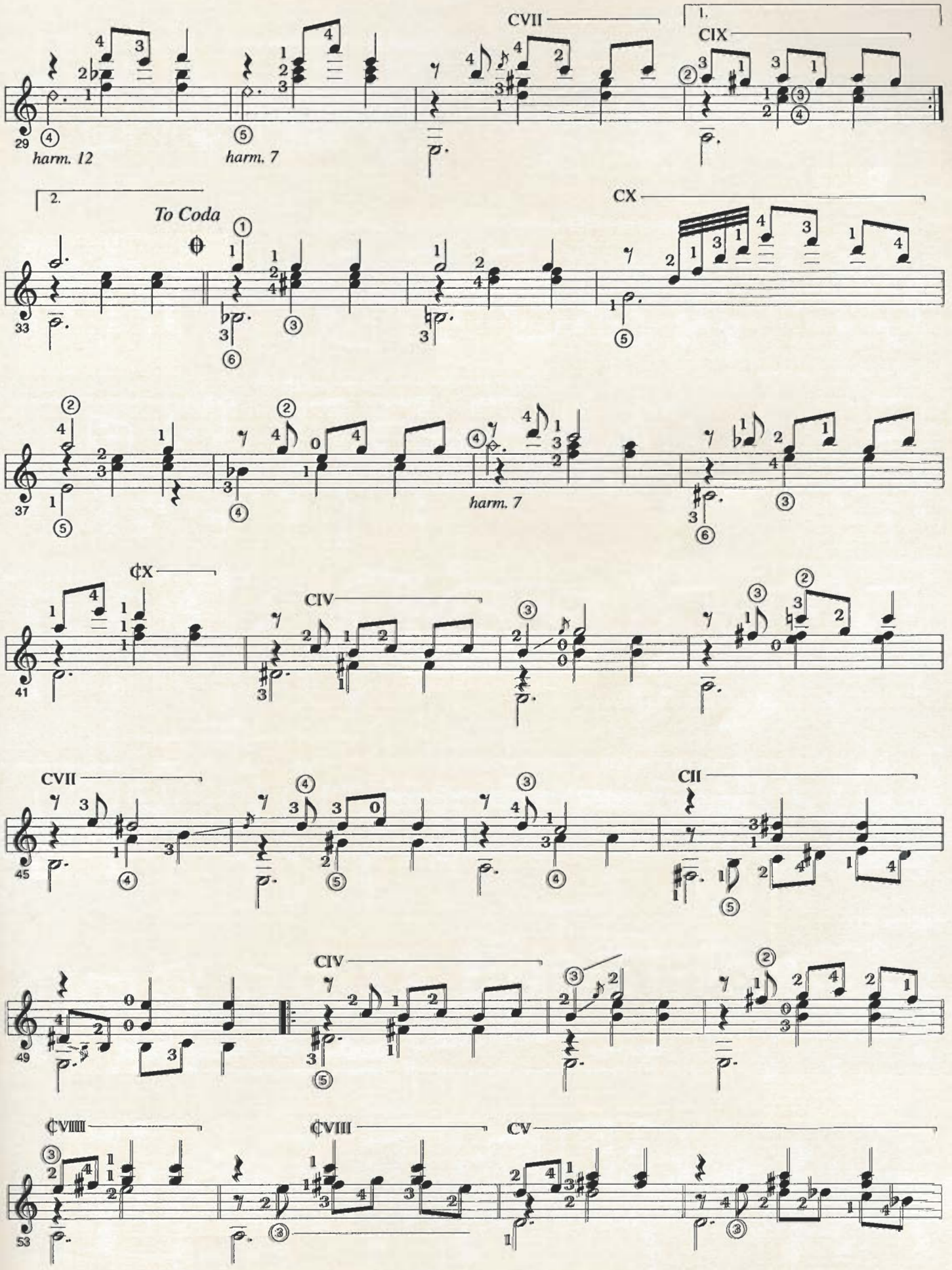

27
30
CII
33
CIV
36
CIV
CII
1.
2.
♭II
♭II
CII
40
CIV
CVI
CII
CVII
♭II
CII
44
CIV
CVI
CII
CVII
♭II
48

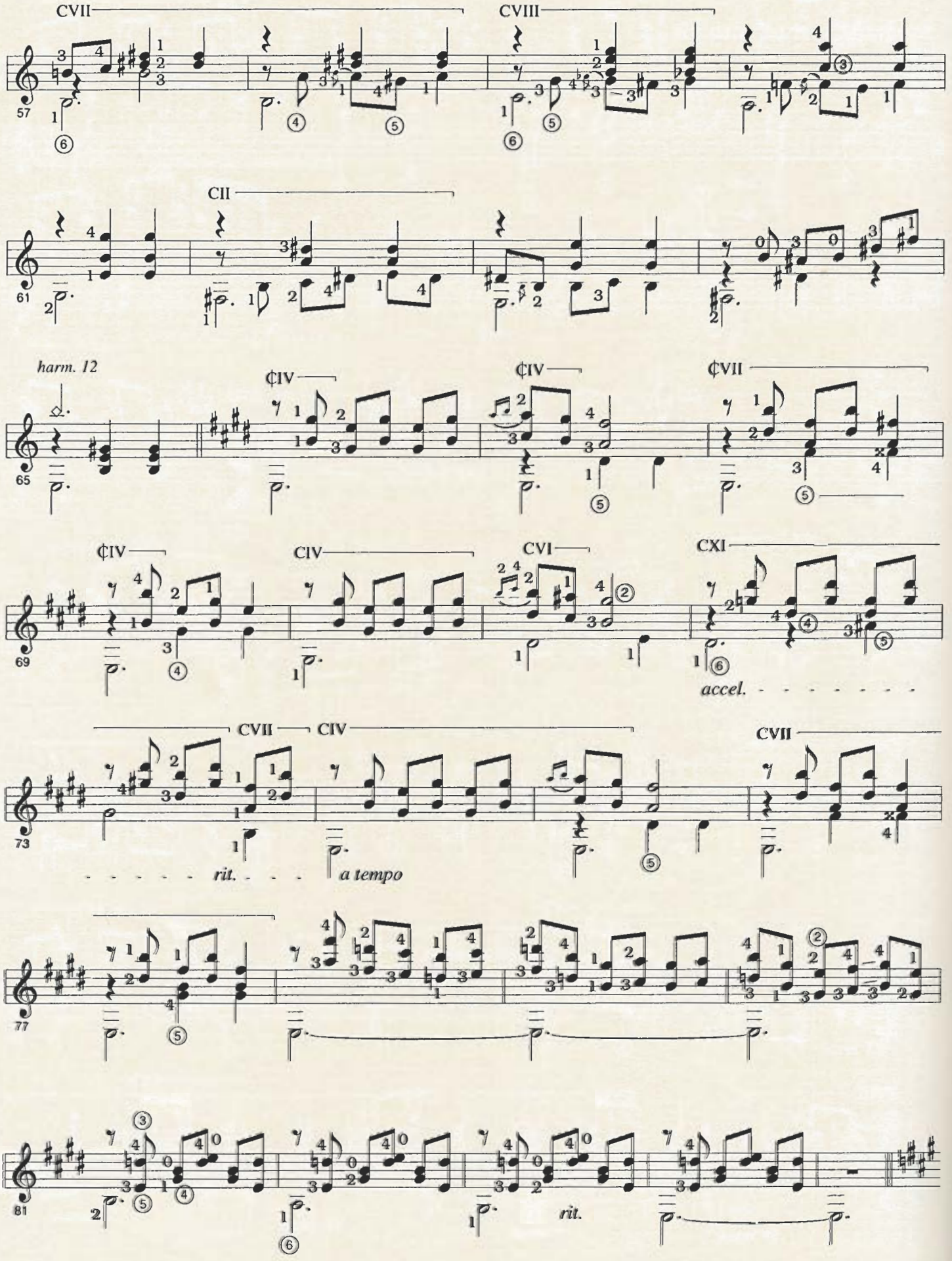

52
56
CII
60
64
CIV
1.
¢IV
CV
CIV
2.
¢IV
CV
68
CIV
CII
CIV
¢IV
CII
¢IV
D.C. al Coda
Coda
CV
72

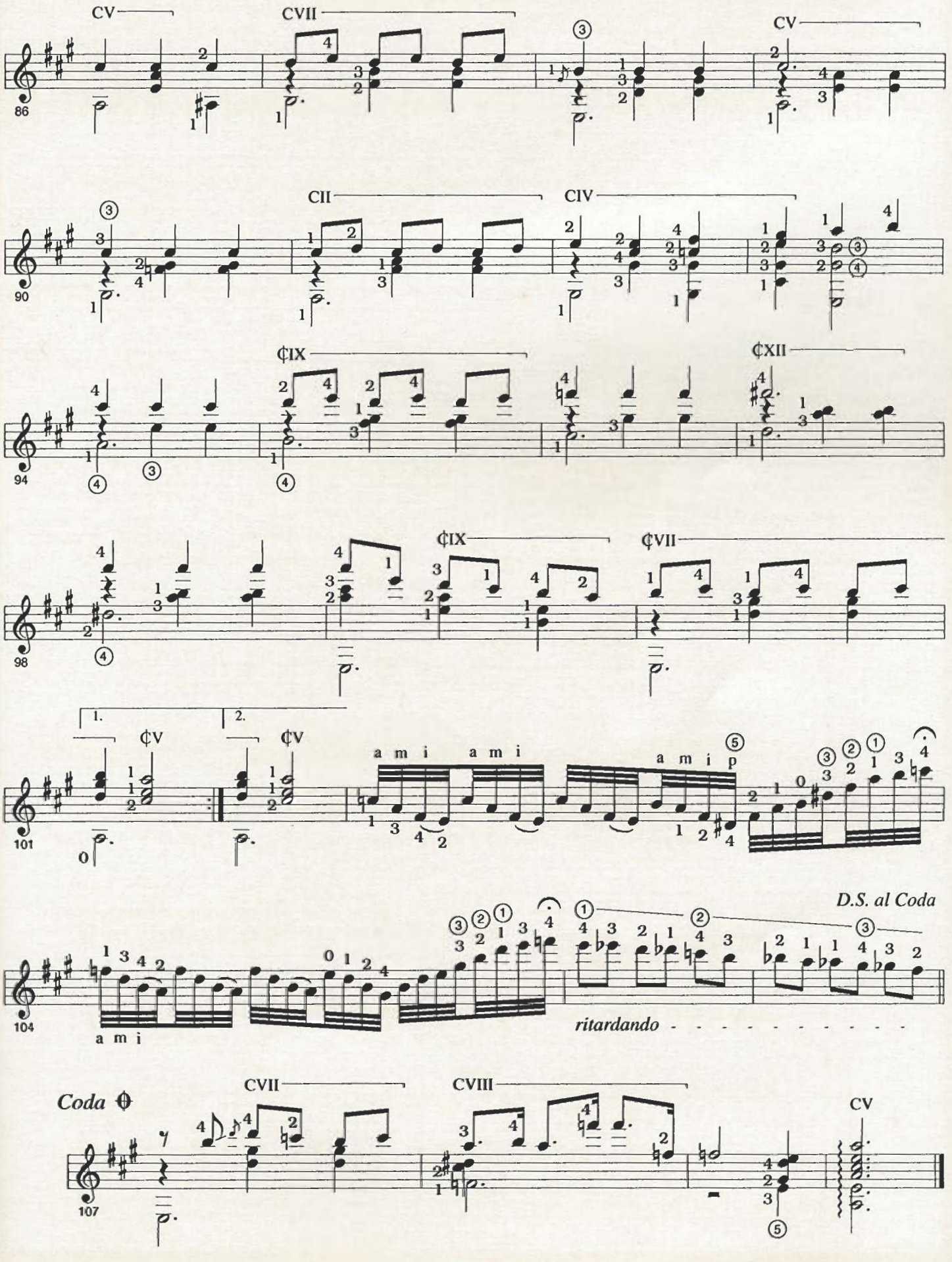
Mazurka Apassionata

Agustín Barrios Mangoré




CVII
1.
CIX
29
harm. 12
harm. 7
2.
To Coda
CX
33
37
harm. 7
¢X
CIV
41
CVII
CII
45
CIV
49
¢VIIII
¢VIII
CV
53


CVII
CVIII
CII
harm. 12
¢IV
¢IV
¢VII
¢IV
CIV
CVI
CXI
accel.
CVII
CIV
rit.
a tempo
CVII
rit.


CV
CVII
CV
86
CII
CIV
90
¢IX
¢XII
94
¢IX
¢VII
98
1.
2.
¢V
¢V
101
a m i a m i
a m i p
D.S. al Coda
104
a m i
ritardando
Coda
CVII
CVIII
CV
107

Richard "Rico" Stover

Richard Dwight "Rico" Stover (b. 1945, Clinton, Iowa) grew up in California where he attended Roosevelt High School in Fresno and later Fresno State University. He earned a degree in Latin American Ethnomusicology from the University of California at Santa Cruz in 1975.

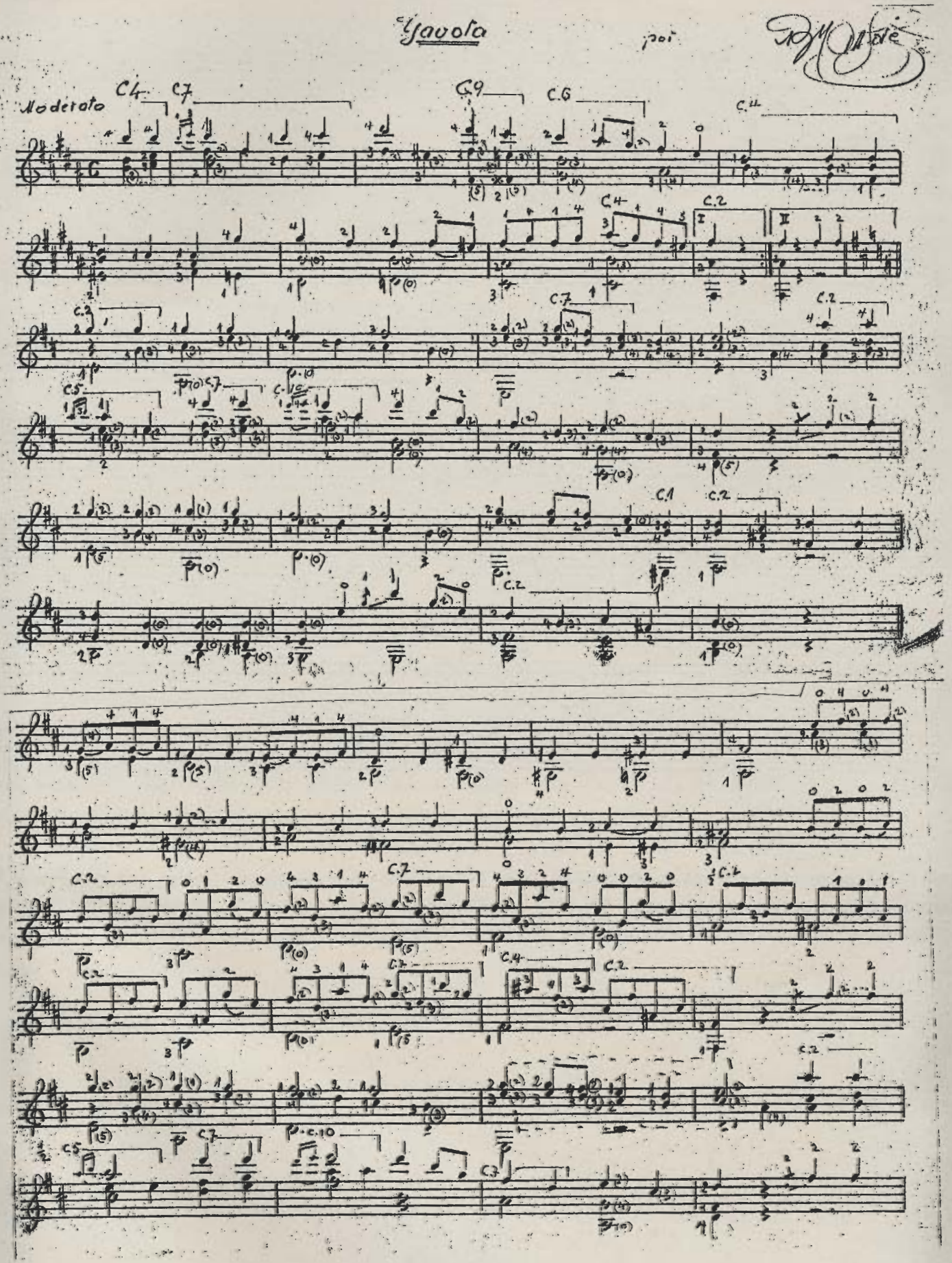
While in high school Stover was selected as an exchange student with the American Field Service Program and spent a summer in the Central American nation of Costa Rica. It was there that he discovered the guitar and Latin American culture, two themes that have figured heavily in his life. He began his personal journey with the guitar by learning Costa Rican folk songs with rhythmic chordal accompaniments. Then one day he heard a classical guitarist whose playing deeply interested him. This guitarist, one Juan de Dios Trejos, was in fact a student of the great Agustín Barrios Mangoré (1885-1944). Sr. Trejos advised young Stover to seek out a teacher upon his return to California, which Stover did, thus begining his study of the classical guitar.

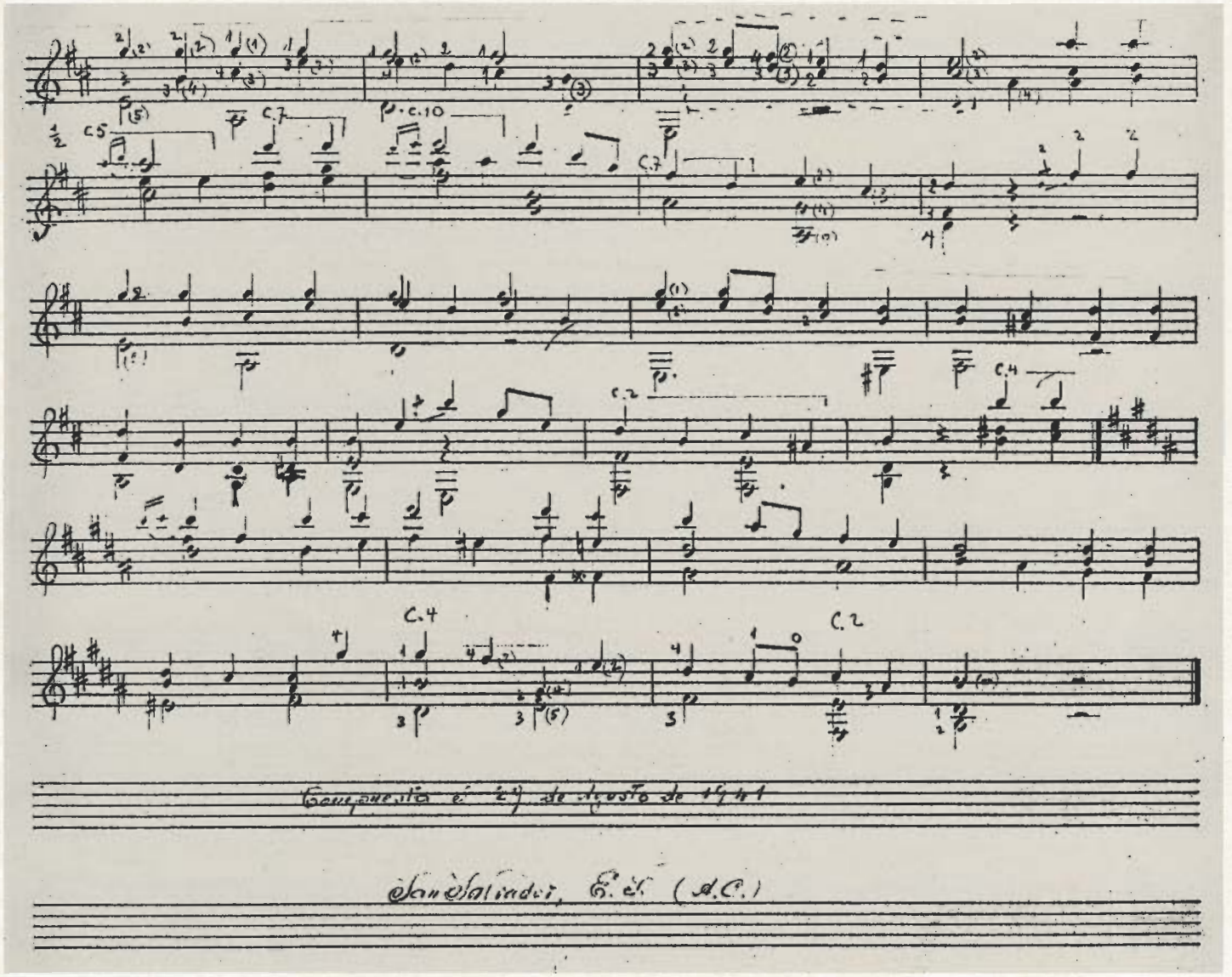
During this time he formed a folk trio modeled on the Kingston Trio and performed in nightclubs and college concerts for several years on the West Coast. He continued his study of the guitar over the ensuing years with Ako Ito in San Francisco, José Tomás and Jorge Fresno in Spain, and later with José Rey de la Torre and Manuel Lopez Ramos in California. It was after spending a year in Argentina in 1967 that he became truly aware of the scope and quality of Latin American guitar music.

Stover also worked as a popular guitarist, playing electric guitar in various groups in Reno, Las Vegas and Lake Tahoe (1968-71). His interest in Latin America intensified and over the years he returned to Mexico and Costa Rica numerous times. While enrolled at the University of California Santa Cruz his interest in Latin American guitar led him to begin research on the enigmatic figure of Agustín Barrios Mangoré, which culminated in an extensive trip during the summer of 1974 to Central America where he discovered many pieces of music by the great Paraguayan guitarist. Stover eventually published the fruits of his research in 1976. At this time he met famed concert guitarist John Williams and collaborated with him in the preparation of Williams' historic 1978 all-Barrios recording.

Stover moved to Hawaii in 1982 where he resided for 7 years on the Big Island playing guitar at world-class hotels. He returned to California in 1989 and rekindled his interest and research of Latin American guitar music. In 1990 he was awarded a Fulbright Fellowship to Paraguay for the purpose of researching the life and music of Barrios. As a result of his many years of study and compilation of information, he wrote his acclaimed biography of Barrios "Six Silver Moonbeams—The Life and Times of Agustín Barrios Mangoré" which he published in 1992 through his own company, Querico Publications.

Rico currently divides his time between performing and publishing. In 1995 he began a relationship with Mel Bay Publications, writing and performing the "Latin American Guitar Guide", followed by "Barrios in Tablature, Volume 1" (1996) and "Barrios in Tablature, Volume 2" (1997). In 2000 he released a CD on the Musication label entitled "Beautiful Music of the Guitar" and in 2002 he released the CD "Southern Journey" on the Querico label featuring music and songs from Latin America.


Gavota
Moderato



Both of the original manuscripts shown here on pages 13, 263 &264 were written by Barrios in San Salvador, El Salvador. The *Gavota* is dated August 29, 1941 and *Julia Florida* was written on October 2, 1942. Both are "category one" manuscripts and are exemplary of Barrios' elegant calligraphy.

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